

BINGANG



WINTER

1997-98

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The beautiful drawing on the front cover is by Jon Oye, a member of Club Crosby.

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TABLE OF CONTENTS

SUBSCRIPTION INFORMATION	2	BING IN HOLLYWOOD	
READERS WRITE	4	BY DAVID LOBOSCO	26
EDITOR'S PAGE	5	ON THE RECORD	
MESSRS. CROSBY & COMO		BY JERRY OSBORNE	26
BY MICHAEL COLLINS	6	KATE SMITH	
ARTHUR TRACY "THE STREET SINGER"		COMMEMORATIVE SOCIETY	26
FROM NEW YORK TIMES	9	REMEMBERING BING CROSBY	
PHOTO ALBUM		BY GREGG HAMMOND	27
BY MARK SCRIMGER	10	AROUND THE WORLD WITH BING	
SON OF SAMPLER		BY MARK SCRIMGER	28
FROM GREG VAN BEEK	13	COLLECTOR'S CORNER	31
BING AND CONNEE: THAT'S A-PLENTY		A CLUE FROM BING CROSBY	
BY DAVID LOBOSCO	14	BY BAYNARD KENDRICK	33
CROSBY CORNER		THE SHROUD OF CROSBY	
BY JEFF GEIST	15	BY JOE NICKELL	34
RECORD AUCTION		SONGS I WISH BING HAD SUNG	
FROM JACK SOUTHER	15	BY DAVID LOBOSCO	35
THE LIFE STORY OF BING CROSBY		WORK IS FUN WITH THE PHILCO 1201	
BY HIMSELF AND DIXIE LEE	16	BY GREG VAN BEEK	36
CROSBY ESTATE JOINS HOME TOUR		HOME ON THE WEB	38
FROM SAN MATEO COUNTY TIMES	18	REMEMBERING BING...20 YEARS LATER	
JACK KNEECE COLUMN		BY GREG VAN BEEK	41
FROM SAN MATEO COUNTY TIMES	18	ROSEMARY CLOONEY MARRIED	41
TWO GREAT BOOKS		BINGsINGS	
BOOK REVIEWS	18	BY CHARLES BAILLIE	42
MEMORY OF CROONER STILL ALIVE		KINO VIDEO AD	50
BY PAT WILLIS	19	SWAPS AND SUCH	51
BING-ING AROUND		BING AND "OUR GANG"	52
BY PETE CAKANIC	20		
LOUISE CAMBELL-PLAYED OPPOSITE BING			
BY MYRNA OLIVER	20		
MEMORIES OF BING AT DECCA			
BY MICKEY KAPP	21		
AN EXCELLENT ARTICLE	22		
THREE MOVIES BING DIDN'T WANT MADE			
BY MARK SCRIMGER	23		

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READERS WRITE

Dear Wayne,

I received my copy of *Bingang* today. Glancing through it, I could see that it was another fantastic issue. I really enjoyed the editorial cartoons from 1977. I am sure that Bing would have gotten a laugh out of them also.

Keep up the good work. I'm going to go to bed now and read my copy of *Bingang* until the Ol' Sandman taps me. It should be a relaxing night.

Stan Ziminski, Massapequa, N.Y.

Dear Wayne,

I just received *Bingang* yesterday and I think this is one of the best issues with good stories and many good photos--in fact, some I had never seen before.

Jean-Paul Frereault, Quebec, Canada

Dear Wayne,

I have been endeavoring to obtain a decent video of Bing's Pasadena concert. The two copies I have obtained are of very poor quality. Perhaps one of your U.S. members has a legible copy and could duplicate it for me. If so, just advise me of price of tape, together with air mail costs, and I will forward amount requested.

Kevin Sheather
388 Station Street
Lalor, Victoria 3075, Australia

Wayne:

As the 20th anniversary of Bing's passing approaches, I look back on that day and remember with sadness the news flashes and the tributes. It's a day like December 7, 1941, the day my grandfather died, the day my father died, and the day JFK died. When I think of these landmarks in time, I remember my surroundings, the people, and even the thoughts going through my mind that day.

With Bing, I lost a dear friend I never met. . . my favorite Irish uncle. . . and he even became my father substitute after my father's sudden death in 1955. Bing and my father were about the same age, and he and his father introduced me to Bing (on the radio) about the time I started to walk.

From the first time I heard Bing's eulogy by a priest at St. Patrick's Cathedral I was touched by the simplicity and the depth of the words spoken on that day. I have attached a copy of that eulogy:

EULOGY FOR HARRY LILLIS CROSBY

In a career that spanned a half century he has carved out a special place in the hearts of Americans.

He has left us so much to remember.:

His engaging smile and the warmth of his personality.

The amiable nonchalance of his style as an entertainer.

His success as a flawless interpreter of America's mood in song.

These are things that many of us will remember.

They made Harry Lillis Crosby an unforgettable figure in the history of American entertainment.

So today the Bells of St. Mary's should ring no dirges. Our friend Father O'Malley has gone home to God.

May he rest in peace as we keep his music alive.

Jack Mallon, North Haven, CT.

Dear Wayne,

Many thanks for your excellent summer edition, the best yet and most informative! Living on Cape Cod, I spend many summer weekends on the beach, and was so engrossed in this edition that my beach chair started floating out to sea. The tide had come in and I did not notice!

Edward Sturup, East Sandwich, MA.

Dear Wayne,

A friend of mine is a good friend of Barry Manilow, and he told me that Barry has one of Bing's hats that a fan gave him. He never met Bing but was grateful for all the kind things Bing said about him back in the 1970's. In 1976 Barry played the Uris (now Gershwin) Theater right after Bing's stint, and Bing had a note taped to the dressing room mirror that said:

Hey, Kid: I got the audience all warmed up for you. Now go out there and give 'em hell. You're going to have a great career! Bing Crosby.

Greg Van Beek, West Bend, WI

Dear Wayne:

There is so much of interest in *Bingang*, and much that is new to me, and I know that Perry will thoroughly enjoy the issue, too. Right now, Mr. and Mrs. C are enjoying a lovely family visit from son Ronald, his wife and three of their children. I'm sure that the normally quiet lifestyle they choose will be happily changed for a while.

Thank you so much for sending us your latest issue. As always, you do a great job, and it is so good to see that Bing is kept so vivid to us after all the years, helped along by the love, recollections, photographs and articles from so many -- the appreciation simply grows.

Vera Hamilton, Secretary to Perry Como.

Dear Wayne,

This is a significant year, being the 20th anniversary of Bing's departure for the big backlot in the sky. We remember, but will the world's media? Probably not. They're too busy fussing over lesser lights who rode in on Bing's coattails. I look forward to my *Bingangs* and never tire of reading about Bing.

Girvan Paterson, Victoria, Australia

The Editor's Page

BING'S ANNIVERSARY OBSERVED. There were no candlelight processions, but the 20th anniversary of Bing's death was observed in a number of ways. There were mentions here and there in the news media, and some of our Club Crosby members participated in or arranged special programs.

Greg Van Beek co-hosted a 2 1/2 hour radio show on October 12 over a West Bend, Wisconsin station. Your editor has heard a tape of the program, and it was an excellent job! Greg has written about this experience, and the article appears in this issue. Greg also helped host a program about Bing's Christmas music in December.

Anthony DiFlorio helped host a tribute program, "Sunshine Music Memories," on October 10 in Pennsylvania and sent us a tape. Another excellent piece of work! Featured was an interview with Gary Stevens, a press agent who was present when Bing made his radio debut.

Jim Johnson and Joe Sinnott hosted a one-hour special, "The Crosby Voice," on WEOK-AM on the East Coast on October 18.

Helen Tolton managed a small tribute to Bing on October 14 on a local radio station in California.

Priscilla Koernig got the attention of a columnist at the *San Mateo [California] County Times* with regard to the 20th anniversary of Bing's death. The column has been reprinted in this issue.

Arne Fogel had an article published in *The Mississippi Rag* in October. It is entitled "Old Dad's in a Mellow Groove. . . Bing Crosby and Jazz." Back issues are available. See the short article that follows Greg Van Beek's story about Mickey Kapp.

Gregg Hammond wrote an article entitled "Remembering Bing Crosby" for the *Wantagh-Seaford [NY] Citizen* of October 16. It is reprinted in this issue.

Pete Cakanic was interviewed by the *Augusta [GA] Chronicle* about his Bing Crosby collection. A fine article about Bing and Pete was printed on October 14. It has also been reprinted in this issue.

Mark Scrimger's article, "Around the World with Bing," was printed in the October issue of *In The Groove*, a publication of the Michigan Antique Phonograph Society. It also has been reprinted in this issue.

There were, perhaps, other tributes, but these are the ones that we have heard about.

A GOOD YEAR FOR CDS. As you have no doubt noticed from Charlie Baillie's reviews, the record companies have been good to us during this year of the 20th anniversary of Bing's death.

MCA came out with a series of inexpensive CDs, including *Love Songs*, *My Favorite Country Songs*, *My Favorite Hymns*, and *My Favorite Hawaiian*

Songs. These were a little difficult to find, but well worth the effort to locate them. Recently MCA has issued *Bing's Gold Records*, a collection of 21 records that went gold.

MCA in the U.K. has released a wonderful CD called *Memories*. Charlie tells us that 22 of the titles are available for the first time on CD. Give us some more "memories," please, MCA!

Jonzo is going ahead full steam with *The Chronological Bing Crosby*. Can you believe it? We're just about to receive the first of Bing's blue Deccas. There were times when we wondered if the series would ever get that far!

The ICC issued *Lillis: Love and a Little Covered Wagon*, which reprints the Longines albums and the *How the West Was Won* set. These are not Bing's best work, but they are Bing, and they are otherwise hard to come by.

EMI was very good to us when they issued all the United Artists sides in a three-CD set, also the *50th Anniversary Concert at the London Palladium* CD.

Several members have asked about the possibility of *Seasons* being reissued on CD. That's a great idea. Let's get to work on it!

RIDDLE OF THE EXTRA OSCAR. The internet has been abuzz with the news that Bing's Hillsborough home will be opened to the public for tours this spring. (See article in this issue.)

The question has been asked: "If Gonzaga University has Bing's Oscar for *Going My Way*, how can it be on display at his home?"

Fellow member Steve Lewis asked Stephanie Edwards, who is in charge of the Bing Crosby collection at GU, this question. This is her reply:

"My understanding about our Crosby Oscar is that it is a duplicate. It reads: 'Duplicate Oscar donated to Gonzaga University.' Thus Crosby requested another Oscar to be made and given to GU. It is an official Oscar, but not the one he actually received at the Academy Awards."

Crissi Newton, another one of our members, had this to say: "Not to confuse matters further, but I have a computer trivia game which asks the question: 'What star inadvertently decapitated his Oscar with a golf club?' And the answer was 'Bing Crosby.'"

Greg Van Beek added this comment: "I believe that these aren't the only two Oscars Bing had for *Going My Way*. I read somewhere that the Oscars issued during World War II were not made of fine metals, which were needed for the war, but actually of a wood material! If you look at photos of Bing with the Oscar when he was presented it, it looks very dull, and not very detailed. I believe that after the war Bing was issued a replacement for the wooden statue once the metals were again made available."

*Actually, it was Barry Fitzgerald. I have a picture. --M.S.--

Messrs. Crosby & Como

Reflections on two great popular singers of our time

By Michael Collins



Photos courtesy of the author, from the Frank Murphy Photo Club

I believe the following quotation is by Hemingway, though I have not been able to trace it in any of the books of quotations I have consulted. This, of course, proves nothing. Anthologies are notorious for borrowing from one another and, besides, a hundred assorted lines or so from any author can hardly be considered representative. More crucially, I cannot guarantee the accuracy of the wording, but as far as I remember it goes something like this:

"In order to be successful, you have first of all to take something that has never been done before and then do it surpassingly well."

This formula for success, on the face of it, appears incontestable. On closer inspection, however, it seems to be both rigid and intolerably elitist. Surely, there are many forms of success which fulfill the second of these conditions but not the first! Perhaps Hemingway (or whoever it was) was attempting to provide a blueprint for artistic pre-eminence, inevitably the preserve of a chosen few. If that were the case, then it would appear to be much nearer the mark. In any event, whatever its provenance, the quote remains teasingly provocative. It rings true in a general sort of way, although it does not quite bear up to closer scrutiny.

Apply it to Bing and it fits like a glove. Apply it to Mr. Como and the fit is, at best, imperfect. Perry has never denied that he borrowed shamelessly from Bing when he first started out. Listen to any of his early recordings with the Ted Weems Orchestra and you can judge for yourself. In many of his interviews he has admitted that, were it not for Bing, he would still be

cutting hair. Bing, by all accounts, a genuinely modest person, was apparently very embarrassed by this remark. Still, Como was almost certainly correct. Crosby blazed a trail for all popular singers who came after him. It is hard to imagine how things would have developed had he not been around.

On the other hand, mere impersonation, however cleverly done, is not sufficient. As Como himself remarked in a recent interview, there comes a time when every singer "must make a left turn." In that particular context he was referring to the business of having to escape from Crosby's overweening influence. As he and his fellow paisano, Frank Sinatra, soon learned, the last thing the public wanted was another Crosby. By the mid-forties Como had made his left turn and found his own voice, though the Crosby influence was to persist throughout most of his career.

Still, he remains something of a puzzle and an anomaly. In 1945, just as his career was taking off, Como revived two famous hits, one by Crosby, the other by Russ Columbo. "Temptation" and "Prisoner of Love" became huge hits for Perry, the latter going all the way to number one on the Hit Parade. Indeed, his versions have virtually eclipsed the originals. In the world of popular music the revival of established hits, though uncommon, is by no means unique. Yet, when you consider that here was a singer who stood four square within the very tradition he was challenging, one can see how rare, if not unprecedented, was his achievement.

Again, by the middle forties anybody would have thought that Bing Crosby and Charles Dickens had, between them, cornered the Christmas market. Then along comes this upstart intruder, who though sounding remarkably like the incumbent director, practically stole the franchise away. In August 1946 Perry recorded no less than eight Christmas songs, a few of which, including "Winter Wonderland," had not yet been put on wax by Bing. This latter entry achieved a respectable placing in the charts. The others did not cause too much of a ripple, but they ensured that, at least, he had his foot in the door. True, he never altogether displaced Bing as the Season's Minstrel, but to a younger generation nurtured on the new medium of television, he would eventually become the one whose voice and personality most immediately conjured up the joys and merriment of Christmas.

By the decade's end, as if to celebrate the arrival of the long playing record, Bing recorded a selection of well known hymns. Three years later, Perry came out with a similar package. Both albums were successful. Both eventually became something in the nature of identifiable trademarks. It all flies in the face of conventional wisdom.

Unlike Crosby, who was a huge box office attraction throughout the thirties, forties and even into the fifties, Como's film career never really got off the ground. It was television that really consolidated his fame as a singer. Of all the ballad singers who came after Bing -- and one should here include the Master himself -- Perry was overall the most successful in this new and burgeoning medium.

He was only partly correct in his assumption that the last thing the world needed was another Crosby. Clearly, the public was tolerant of somebody who could carry on the Crosby legacy without drifting down the sterile path of mere impersonation. Como fitted the bill. He took two components of the Crosby singing style, his relaxed phrasing and the velvet smoothness of his delivery, and raised them both to another level. If Bing appeared laid back, then Como seemed as if he scarcely had a pulse. The many jokes which circulated to the effect that he occasionally fell asleep in the middle of one of his own renditions were only slightly exaggerated versions of the truth. Como was the ultimate Mr. Cool. If Bing's performance was silky smooth, Perry's was utterly seamless. Yet, his voice from the mid-forties on was discernibly his own.

Strangely, there does not appear to have been any rivalry between pupil and mentor. The much publicized (and press inspired) Battle of the Baritones ultimately resolved itself into a contest between Crosby and Sinatra. As Bing ruefully observed, Frankie "was the kind of singer who comes along once in a lifetime. Why did it have to be in mine?" At most, the Crosby/Como rivalry was a faint re-echo of the clash of the clarinets which took place a decade earlier, as Goodman and Shaw slugged it out together. Two beautiful instruments, one might say, both superficially similar, yet at the same time subtly different.

Greg Van Beek's interesting article in *Bingang*



(summer 1997) brought my mind back almost forty years to the time when, as a callow youth in Ireland, I eagerly tuned in each week to a 15-minute commercial program broadcast by Radio Eireann with the self-same title, "Presenting the two Mr. C's: Messrs. Crosby and Como." Radio Eireann, I should point out, is an independent corporation just like the BBC, though unlike the Beeb it gets some of its revenue from limited commercial, or sponsored, programs. These are limited in every sense of the term, being few in number and the advertisements they contained being neither as numerous nor as aggressive as their American counterparts. This meant that the presenter (we called them "compères" in those days) could comfortably include four, even five records within a 15-minute segment. This could be done by keeping the prefatory remarks to a minimum, and to save even more time, by delivering them over the opening bars of the introductory music. Some of the more accomplished could time themselves in such a way as to be able to cut off just as the vocals began.

The compère of this program was, as I recall, an actor well known in Dublin theater circles. The program itself was no different from the rest of its kind, that is to say pleasant, bland and utterly predictable. He played records of each singer alternately, making brief comments as he went along.

To the average listener both crooners must have sounded so similar as to be almost identical. Almost, but not quite. Each of them still retained a distinctive tone which provided a pleasing contrast and this, in turn, gave the program its edge. Nevertheless, the emphasis was on similarity, not on contrast. The producer wisely confined his selection to their more recent recordings. Certainly, I cannot recall any excursions into the realms of the early Bing -- a much different sound which would only have confused the listening audience. As for the early Como, I doubt if any examples were to be found in the radio station's extensive record library, or at least any that were in playable condition. It is easy to forget just how recent are those

technological advances which have brought so much of that early material to our attention.

Of course, it is very difficult after this length of time to remember precise details, but I rather imagine that the records played were mostly of the singers' best known hits - vapid enough fare by today's standards. At the same time, it must be borne in mind that, back in the late fifties, radio was still the chief source of listening pleasure. Popular music was heard, like a butterfly glimpsed on the wing, so to speak. The time would soon come when every species would be impaled upon a pin and mounted behind glass partitions. In fact, reel-to-reel tape recorders had already made their appearance and were becoming popular, but their limitations were soon to become only too evident. Marvelous for storing information, they were hopeless when it came to retrieving it. Constant forward and reverse winding soon became wearisome. Ideal for recording, say, a symphony concert, or a play by George Bernard Shaw (first class radio drama was, and happily still is, a feature of broadcasting in these islands), they were of little use in most other areas. One needed a personal secretary to keep track of what these massive spools contained. The advent of the cassette, and later the compact disc, marked a paradigm shift comparable to the changeover from scrolls to the folio format which took place in the third and fourth centuries. Recording had at last become, as we say today, "user friendly."

The record player had also replaced the more ponderous gramophone and was popular among the young, but record collecting remained an expensive minority pursuit. Radio was still the medium on which most people relied to sample the myriad new releases currently available.

The recent advances in sound technology, especially digital remastering and transfer, have been a tremendous boon to all Crosby collectors and I would be the last to decry them. Offhand, I should guess that the average reader of this magazine owns a record collection that would have been the envy of the late Bob Roberts himself. He was the man, I ought to add for the benefit of newer readers, who got his name into the *Guinness Book of Records* for having the largest Crosby collection in the world. When you also consider the clarity of sound which is now commonplace even in the oldest and rarest material, one can only speculate as to the reactions of those long departed collectors were they now to return and see what's on offer. Yet, I am not altogether sure that it is only advancing years that makes me yearn wistfully for those simpler days of yore. The image of that impaled butterfly somehow haunts me. Despite all the advantages of modern recording, I have never since been able to recapture the excitement I felt when tuning into "The Two Mr. C's" all those years ago. But I digress.

"The Two Mr C's" eventually went the way of all such programs. The product survived; the advertisers turned to other fashions, other gimmicks. Throughout the 1960's Crosby and Como both went into virtual re-

tirement. Amazingly, in the seventies both made a remarkable resurgence, particularly Como, who returned to the charts after having been absent for many years. Many of his professional peers have noted the fact that Perry, alone among popular male vocalists it would seem, never altered his pitch, or had to change key. He could still comfortably carry the higher notes which he was accustomed to handling as a much younger man. This is, indeed, remarkable, but it must also be said that he gradually lost the warm undercarriage of his familiar baritone, now taking on almost a light tenor quality which would not be entirely out of place in a Viennese operetta. He increasingly sounded less and less like Crosby and more like his younger protégé, Andy Williams, whose programs, ironically, were modeled on Como's highly successful shows of the nineteen fifties. Meanwhile Crosby's voice grew deeper and darker, his range altogether more narrow. "The Two Mr. C's," even if it had survived, would at this stage have become meaningless. Nobody could any longer meaningfully compare the two voices, let alone mistake one for the other.

Critics of art and literature, like horse trainers, are forever examining pedigrees, noting influences, tracing antecedents. It is true that no artist or writer emerges from a vacuum. Everyone borrows from existing models; even the most iconoclastic often have conventional enough beginnings. Popular music is no different in that respect. It will, doubtless, have come as a surprise to many people to learn that Elvis Presley's favorite singer was, of all people, Dean Martin. Since Dino, unarguably just like Perry Como, had come directly out of the Crosby stable, one can see just what strange pathways pedigree can take when mingled with other strains.

One of the most successful writers of this century, Somerset Maugham, used his considerable earning to indulge another of his great preoccupations -- art collecting. In a preface which he wrote to an anthology of short stories which he had compiled, he dealt with



some of the questions raised by the quotation which began this essay. What constitutes a really great writer or artist? What separates the masters from the disciples, the men from the boys?

Maugham was always conscious of his own indebtedness to Maupassant and Flaubert, as well as to Chekhov and the great Russian writers. Ever the realist, he was reluctant to place himself among the ranks of first class writers, but he allowed that he stood in "the very first row of the secondraters" (*The Summing Up*).

Here is what he had to say in that preface:

"At one time I used to buy modern pictures and Rosenberg, the dealer, said to me: Don't bother with any but the chefs d'école; their followers may have merits, but in the long run it is only the leaders that count."

--*Tellers of Tales*: Intro. by Somerset Maugham.

I am quite certain that when the definitive history of twentieth century popular music comes to be written, Bing will emerge as a *chef d'école*, although I suspect that some currently inflated reputations may first have to subside before this is clearly acknowledged.

As for the other Mr. C, I do hope he survives as more than just an interesting footnote. Admittedly, his recorded output, both commercial and non-commercial, is minuscule by Crosby's standards. Were he a painter, he would be cataloged as a miniaturist in Mr. Maugham's collection. As a writer, he would be placed in Jane Austen's league ("a little bit -- two inches wide -- of Ivory on which I work with so fine a brush...") rather than as attempting the broader sweep of a Charles Dickens or Anthony Trollope. However, this is not to imply that what he does do isn't done exceedingly well. In my opinion, he stands as one of the most under-rated singers of the last fifty years.

Como has always graciously conceded that he owes much, if not most, of his astonishing success to the man who first inspired him. Even though he has played his part in furthering the Crosby legacy, he has never for a moment suggested that he intended to provide a substitute. There cannot be a substitute for a unique talent of that magnitude and Perry, I would imagine, would be the first to admit that there never, ever, will be another Bing Crosby.

As always happens when you are looking for something and cannot find it, you unexpectedly come across something else which momentarily distracts you. During my browse through these volumes of quotations, serendipitously I happened on a quote which provides a suitable conclusion to these rambling reflections. Let it also stand as a tribute to the man in whose memory this magazine is published.

It comes from a French writer of the last century, François-René de Chateaubriand.

"The original writer is not one who imitates nobody, but one whom nobody can imitate."

--*Le Génie du Christianisme*.

Arthur Tracy, 98, "The Street Singer"

Arthur Tracy, the celebrated Street Singer on radio and recordings in the 1930's and 40's, died on Sunday (Oct. 5) at Mount Sinai Hospital. He was 98 and lived in Manhattan.

With his richly romantic voice, Mr. Tracy was a musical star for decades, singing his theme song, "Marta, Rambling Rose of the Wildwood," as well as such ballads as "When I Grow Too Old to Dream," "I'll See You Again," "Red Sails in the Sunset," and "Danny Boy." He had a comeback in the early 80's when his 1937 recording of



Arthur Tracy performing over the NBC radio network in 1942.

"Pennies From Heaven" was heard on the soundtrack of Herbert Ross's movie of that name. The movie starred Steve Martin. Mr. Tracy's voice was lip-synched by Vernal Bagneris.

Mr. Tracy was going to bill himself as the Vagabond Singer until he realized that Rudy Vallee was known as the Vagabond Lover. Reading about a Frederick Lonsdale play called "The Street Singer," he decided to adopt that as his identity. In 1931, he made his radio debut under that name, and listeners were mesmerized by the mysterious unknown voice. After five months, his identity was revealed and within a year he was in Hollywood appearing in "The Big Broadcast" with Bing Crosby, Kate Smith, the Boswell Sister and other radio stars.

After his re-emergence with "Pennies from Heaven," he acted in the touring company of Andrew Bergman's Broadway play "Social Security" and was in the movie "Crossing Delancey." In 1996, he was awarded the Ellis Island Medal of Honor. His autobiography, "The Street Singer," is to be published this year by Harold Martin & Redman.

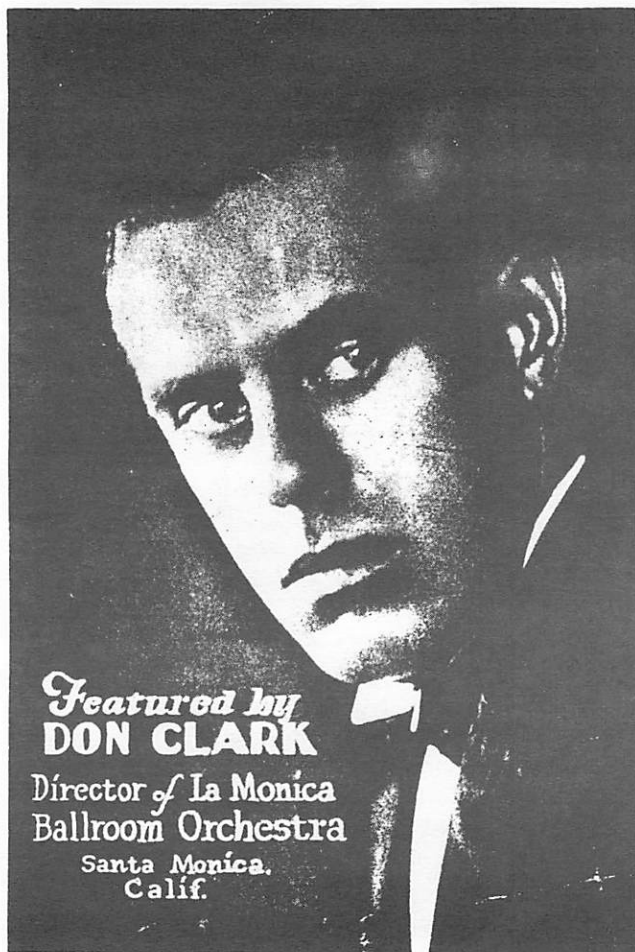
This week Mr. Tracy's former wife, Blossom, remembered his radio debut: "The announcer said, 'Down the corner and round your way comes the Street Singer to sing to you his romantic ballads of yesterday and yore.'" After Mr. Tracy sang, she said, the announcer returned: "And there he goes, the Street Singer. . .back again tomorrow night to serenade you."

On records, reissued as compact disks, the Street Singer's serenade continues.

New York Times, Oct. 8, 1997.

PHOTO ALBUM

Compiled by Mark Scrimger

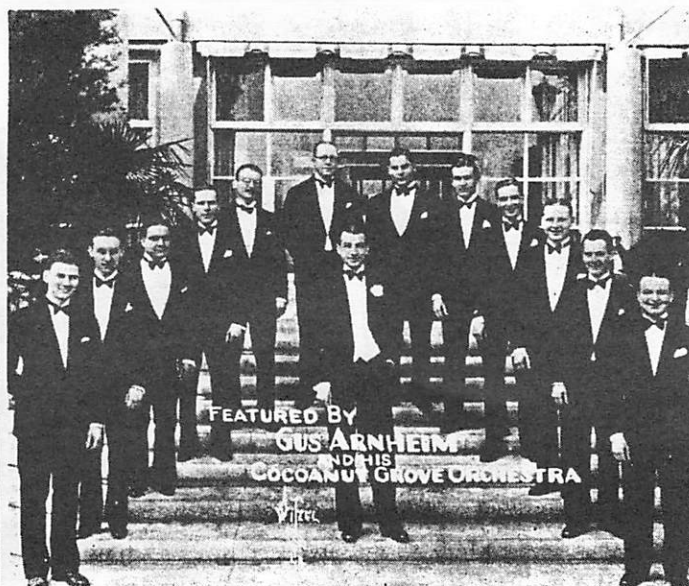


Shown here are the only three pictures I've ever seen of Don Clark and/or his orchestra. Two pieces of 1926 sheet music yielded a pair of pre-Biltmore Hotel portraits, while a magazine photo shows the saxophonist/band leader with his old boss and Crosby's new boss, Paul Whiteman.

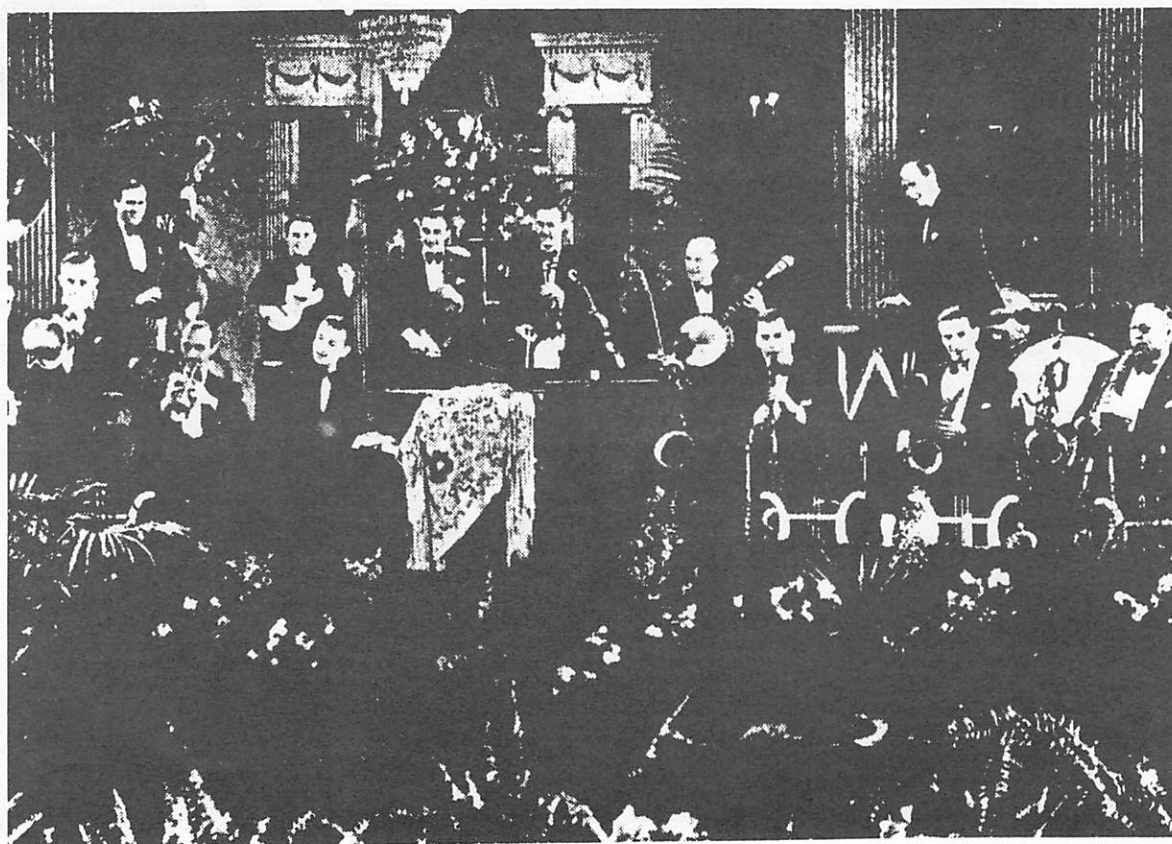


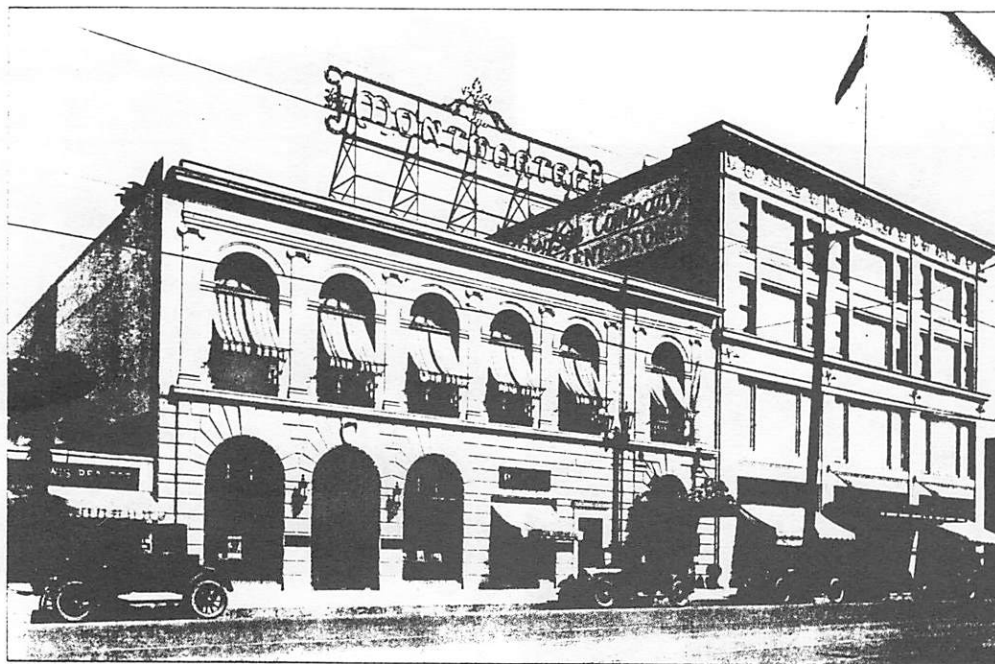
PHOTO BY J.C. MILLMAN, LOS ANGELES
*Jazz as it Was, Posed by Whiteman, Abe Lyman, Chris Schonberg,
Eddie Peabody and Don Clark*



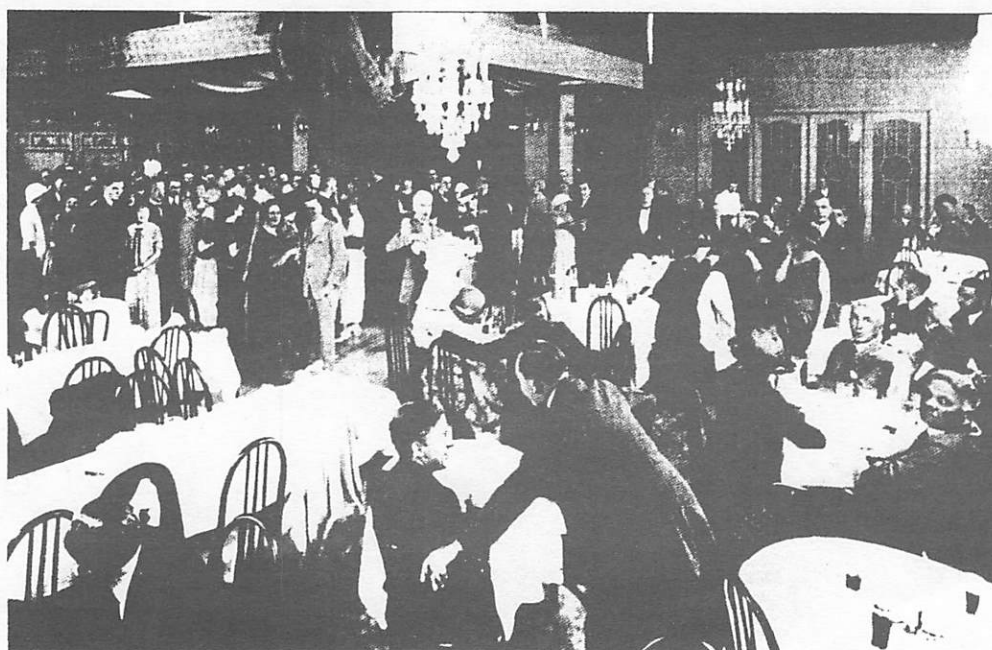


Conversely, portraits of Gus Arnheim are plentiful on many 1920s and 1930s song sheet covers. However, portraits of his orchestra seem hard to come by, and I've never seen one taken during Bing's tenure with the band. Neither group photo here shows Russ Columbo or Fred MacMurray, who were also band members at one time.





The Montmartre Cafe on Hollywood Boulevard is famous in Crosby legend for being the site of Bing and Dixie Lee's first meeting. However, the exact date seems hard to pin down. One version has it happening in September of 1929 during a Rhythm Boys appearance while in Hollywood to film *King of Jazz*. Another author says Bing and the Rhythm Boys were booked at the cafe for a week after leaving Gus Arnheim at the Cocoanut Grove in May of 1930. Since Bing and Dixie were married on September 29, 1930, the second date seems more unlikely. In any case, Rudy Vallee once wrote that Bing's singing of "Montmartre Rose" during an engagement there stopped the show and indicated to him that Bing was a major star on the rise.



Son of Sampler

Liner Notes
From the
Collection of
GREG VAN BEEK



One day somebody asked Fred Astaire just what kind of a dancer I was. Fred replied "he dances about as well as I sing". Now curiously enough I have always considered this high praise because I think Fred sings very well indeed and candidly I know my dancing is notoriously non-descript. I can do a very tired "time step" and a rather scruffy "off to buffalo". In a couple of films I did with Fred he worked long hours trying to put me into the performance of an acceptable routine though I must confess my taps sounded like a sack of potatoes falling down the cellar steps one at a time.

But now about Fred's singing, I think he is a genuine expert. He has a remarkable ear for intonation, a great sense of rhythm and what is most important, he has great style — style in my way of thinking is a matter of delivery, phrasing, pace, emphasis, but most of all presence. All these are qualities which Fred has in abundance. Of course Fred's propensity of coming to an assignment (well prepared) is well known. He even went a little further this time because some of the songs on this album as you will notice were co-written by Fred and on one particularly good one he did both words and music. The album is liberally laced with other great material cleverly arranged and conducted by Pete Moore. I really think Fred can take great pride in what he has done here and lovers of popular music, when it's done clearly and with great elan, will want to have the album in their musical libraries.

BING CROSBY

From the United Artists Album "Fred Astaire--
Attitude Dancing"

A NOTE FROM BING CROSBY, WHO LOVED HEARING THIS ALBUM

It has always seemed to me that the measure of a singer is determined in large part by his or her ability to create a mood. This is even more true, I suppose, on a record than in a performance in person, where gestures, delivery and personality play so large a part.

Someone recently said, and with reasonable accuracy I would think, that good singers as a rule make good actors. Evidence in support of this belief is available in the recent performances of Messrs. Sinatra and Martin, for instance, but I would like to put forth also the proposition that the reverse is quite true: good actors make good singers. Assuming of course that they can carry a tune. We all know that Debbie is better than a good actress--she's *very* good, and we all know she can sing with a lilt and a listenable quality that's genuinely pleas-

ant and agreeable. Witness "Tammy."

It was small surprise to me then that when I listened to this beautiful album she has etched for Dot, I found myself captivated and enchanted. Quite obviously, Debbie had spent a great deal of time selecting the songs to be included, because she's made them her own, and invested them with a sincerity that's incapable--of contrasting moods, to be sure, but the moods are there, and to me, mighty effective. And that, *mes amis*, is artistry.

Jerry Fielding, who made the arrangements and conducted the date, complements Debbie's performance and advances *l'humeur authentique* admirably. So here you have it. Good songs, great orchestral support, and a very clever young lady at work. Vive la Debbie!

From the Dot album "Debbie" (Debbie Reynolds)

Bing & Connee: That's A-Plenty

By David Lobosco

CONNEE Boswell was once one of the most celebrated popular singers in America. From 1930 to 1940, she had a total of 37 hit songs with and without the Boswell Sisters. However, in the last breath of the 20th Century, she remains virtually forgotten in the annals of classic popular music.

Connee's role in the Boswell Sisters was very important in that the group modernized the sound of female groups and showed the world that women could sing jazz and sing it extremely well. It seems like Connee was born to sing. She was born on Dec. 3, 1908. Connee and her sisters were originally from the Midwest but were raised in the capital of jazz, New Orleans. Despite suffering a paralyzing accident at an early age, Connee overcame her handicap through her love of music. The sisters started out as an instrumental trio playing classical music around 1925; however, their love for jazz was soon incorporated into their acts along with vocals.

They had signed briefly with Victor Records before signing a long-term contract with Brunswick. There they met and recorded with the newest singing sensation, Bing Crosby. On Oct. 25, 1931 Bing recorded for the first time with the Boswell Sisters. The song was "Life Is Just A Bowl Of Cherries," also with the Mills Brothers. The song was taken from the Broadway hit of the time, "George White's Scandals." Their recording was fairly popular, but Rudy Vallee would have the biggest hit with that song. Unfortunately, Bing and the Boswell Sisters would record only one more time together. On Apr. 13, 1932 they recorded "Lawd, You Made The Night Too Long." The song seems dated by today's standards. Personally, I think their version drags on and on, and Guy Lombardo had a bigger hit with that song.

Even though Bing and the Boswell Sisters recorded only two songs together, the sister group appeared with Bing on numerous Woodbury Soap radio shows. The first time they appeared on his show was on Sept. 14, 1934 with the Georgie Stoll Orchestra. They would appear with Bing on the rest of his shows of 1934.

Without Bing, the Boswell Sisters made quite a name for themselves. Their first hit was "It's The Girl" in 1931. Their biggest hit as a group would come later with "The Object Of My Affection," which rose to #1 in 1935. Between 1930 and 1936 the sisters recorded with all the greats of their time like the Dorsey Brothers, Eddie Lang, Bunny Berigan, and Joe Venuti.

14 In 1936 Connee's sisters, Martha and Vet, retired to get married, and the Boswell Sisters broke up. Connee was unsure if she could make it on her own, and during



Connee Boswell 1939
(Richard Grudens Collection)

this time Bing helped her a great deal. He talked to Decca Records head Jack Kapp, who signed Connee to a record contract. With Bing and Connee at the same record company once again, it gave them the perfect opportunity to record together. From 1937 to 1941, the dynamic jazz duo would record eight sides together, and three of them resulted in #1 hits as well ("Bob White" in 1937, "Alexander's Ragtime Band" in 1938, and "An Apple For The Teacher" in 1939).

Also, Bing gave Connee wide exposure on his "Kraft Music Hall" radio shows. Miss Boswell appeared on nearly all of Bing's shows of 1940 and 1941. She also made 104 appearances on her own "Good News" variety program of the early 1940s.

During World War II, Connee cut back on entertaining in order to raise a family. (She had married her manager in the late 1930s.) However, she traveled to military bases and hospitals throughout America to entertain the servicemen. She would appear with Bing

two more times on the radio. She performed on his June 4, 1947 "Philco Radio Time" show. Unfortunately for us, she did not sing with Bing on that show. She sang the Perry Como hit "Chi-Baba, Chi-Baba" while doing some comedy patter with Bing and his other guest, Fred Allen. Connee also appeared on Bing's Nov. 27, 1952 "General Electric" show. This time they sang a rousing duet of "That's A-Plenty." The song was so popular that it was later released on a record. It would mark the last time Bing and Connee would work together.

In the 1950s Connee recorded some excellent albums dedicated to the songs of Irving Berlin and Rodgers and Hart, but for the most part she left the limelight behind. After 1960 she dedicated herself entirely to the plight of the handicapped. Her last public performance was at Carnegie Hall with Benny Goodman. At the time of this last performance she was dying of cancer, but it was always her dream to play the great Carnegie Hall. She died on October 12, 1976.

Bing would die almost a year later to the day. Together as well as apart Bing Crosby and Connee Boswell broke down barriers in popular music. They could sing jazz, country, or great standards and sing them well. As the song goes, "That's a-plenty for me!"

Note: There are two compact discs of Connee Boswell's work that I highly recommend. One is *The Boswell Sisters: Syncopating Harmonists* (TT-406), put out by Take Two Records. The other one is *Connie Boswell: Deep In A Dream* (HQCD-080), released on the English label, Harlequin.

Crosby Corner

By Jeff Grist

When the little hand is on the one and the big hand is on the six, all lovers of good music (Monday through Friday) hang out on "Crosby Corner." Yes, there is a genius of a programme director named Bill Gaghan in the New York-New Jersey metro area. He took a little-known radio station and put it on the map by playing "The Best Music Ever Made" 24 hours a day, 7 days a week. And thanks to this chap, the big bands of the 30's and 40's, as well as the greatest male and female vocalists, reign supreme on WVNJ, 1160 AM, from Teaneck, N.J.

And as if that wasn't enough, each afternoon at 1:30 p.m. Bill hosts "Crosby Corner." It's a quarter of an hour featuring four Bing Crosby records, Monday through Friday.

On "Crosby Corner" Bill does not play one particular era of Bing each day, but gives his vast Crosby audience a great variety of Bing on each show. For instance, he'll play "I'll Remember April," from the mid 40's and then finish off with "Unchained Melody" from Bing's mid-day CBS radio show with the Buddy Cole Trio.

About four weeks ago, or so, Bill had a contest on "Crosby Corner." The prize was two CD's. The ques-

tion was: Name the four different singers accompanying Bing on each record. The answer: Fred Astaire, Trudy Erwin, Maurice Chevalier, and Rosemary Clooney. The winner was my wife, Gloria, with, of course, a little help from her hubby, Jeff.

I only hope that someday, at least one radio station in every part of the nation will set aside a portion of their broadcast day for a "Crosby Corner," the likes of which we have here in New Jersey. In fact, no matter where I am, no matter what I'm doing, everything stops for a quarter of an hour at 1:30 p.m. for the golden voice of the greatest singer that ever lived, the voice of "Der Bingle," Bing Crosby.

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ORIGINAL 16" TRANSCRIPTIONS--MOVIE SOUNDTRACK RECORDS FEATURING BING CROSBY VOCALS--33 1/3 RPM--SHELLAC:

1. "King of Jazz"--1930 Columbia Pictures. Complete, 12 transcriptions. Featuring Bing and Rhythm Boys with Paul Whiteman Orch. One-sided discs. Ex. cond.

2. "Reaching for the Moon"--1930 United Artists Corp. Featuring Douglas Fairbanks Sr., Bebe Daniels. 1 record (not complete s.t). Record #4248/4250, reels 5 & 7. Contains Bing part, singing "When the Folks High Up Do the Mean Lowdown." Ex. cond.

16" TRANSCRIPTION -- PUBLIC SERVICE RECORD--1933 OR 34. 33 1/3 RPM--SHELLAC. 1 SIDED. Ex. cond.

1. Bing Crosby and Jimmy Grier Orch. Child Welfare Program. Freeman-Lang L-7168.

A. Bing vocal -- "Fare Thee Well to Harlem"

B. Instrumental -- "Moonlight Parade"

C. Bing chit-chat with John McIntyre

D. Bing vocal -- "With My Eyes Wide Open I'm Dreaming"

E. Instrumental -- "Of Thee I Sing"

Many 10", 12", 16" publicity radio promos for Bing's movies. Speak-O-Phone (aluminum recording -- 1 sided) 12" 78 rpm (Rehearsal check, NBC, Dec. 3, 1935).

"With All My Heart." Ex. cond. Decca 10" -- 78 rpm. Test pressing (1946). Bing and Bob Crosby Christmas greetings to their aunt, parody of "You Forgot Your Gloves."

Many non-commercial rarities and hundreds of commercial Bings, all labels, all sizes.

The Life Story of Bing Crosby

By Himself and Dixie Lee

Member David Duncan of Pymble, New South Wales, Australia, obtained this manuscript by Bing and Dixie from the Academy Museum Library in Los Angeles earlier this year. It was written in September of 1933.

I love to sing -- and I can thank my lucky stars that some people like to hear me!

Because, if they didn't, I'd be a mass of welts and bruises from being on the receiving end of old shoes, bottles, tin cans. But, it wouldn't stop me

I don't think anything ever could have stopped me. I'm one of those old-time "bathroom baritones" (since dignified (?) by the title: "Crooner") and, in or out of the bathtub, Brother, I sing!

But everyone seems to like to listen to me having a good time entertaining myself, and that's the reason I am where I am today. I never took a singing lesson in my life. I never consciously did anything to get ahead in the entertainment world. I liked to sing; the breaks came, and ever since I can remember, I've had the grandest time in the world.

I'd probably be a terrible example to hold before anyone as the ideal self-made man. If it hadn't been for the breaks, I would be a small town lawyer today, struggling to pay for office space.

I was at Gonzaga University in Spokane, Washington studying law, when everything started happening at once.

Al Rinker, my college pal, could play the piano. I could play the traps. And like most college students of our day, that combination automatically led to the formation of a band -- a grand way of earning tuition fees at college.

We played at college dances until, one night, a theatre manager in Spokane heard us and booked our seven-piece outfit into his theatre. After a taste of singing behind the footlights, I didn't want to be a lawyer.

What is it about grease paint and footlights that gets under your skin and just about kills every other ambition?

Al and I got the bug bad. We decided to go to Los Angeles to see what we could do there. And there we met Al's sister, known all over the country as Mildred Bailey, that rockin' chair lady. She got us a berth singing at the Tent Cafe, which was run by Mike Lyman, brother of Maestro Abe Lyman, of radio fame. Then came a short vaudeville engagement.

One night, Paul Whiteman decided to take a "bus-man's holiday" -- and it changed my whole life. Paul was playing at the Million Dollar Theatre in Los Angeles. Al and I were doing a turn at the Metropolitan. Between performances, Paul dropped into the Metropolitan -- just for a change -- and he made us an offer.

When Paul left for New York he took us with him, and in the Big City, Harry Barris joined us. We formed the original Rhythm Boys. And that associa-

tion kept up for three years until 1930 when Paul took us to make the picture, "The King of Jazz."

And here's an interesting sidelight on fame. Al, Harry and I appeared in "The King of Jazz" for about three minutes. Today, when they revive that picture, I understand that they're giving me big billing wherever it is shown. BING CROSBY in "THE KING OF JAZZ" -- for a song lasting three minutes!

Once you've lived in California, you're not apt to want to live any place else. And Al, Harry and I asked Paul to release us after we made the picture, that we might remain on the West Coast. Paul agreed and we got a job at the Cocoanut Grove in Los Angeles. That's where events really began happening in my life.

I don't think a crazier guy ever lived than the Bing Crosby who sang at the Cocoanut Grove. Irresponsible? Say, I was so busy having a good time that I didn't know what responsibility was.

It was at the Cocoanut Grove that people actually began asking me to sing. Before that, I was just a foot-light entertainer whose job it was to sing whether or not the audience wanted to go to sleep.

And the thrill of being asked to do the thing I liked best to do, for hours on end, is the one amazing moment of my life. For I haven't a great voice. It's a low baritone with what the critics call a "husky Quaver." That effect is due to an unobtrusive little growth, the doctors say, between my vocal cords. If you begged me to teach you how to get that effect, I couldn't tell you. Honestly!

Meanwhile, Dixie Lee and I fell in love and were married. We're the happiest couple in the world today. But, in those days, I must have been a terror to live with -- all that success going to my head.

Mack Sennett asked me to make a series of shorts for him, and I accepted. Con Conrad, one of the musical wizards of the Coast, brought along a couple of offers from Eastern broadcasting companies that should have looked mighty attractive. But I was pig-headed in those days. I was in love with fun -- didn't want to leave the Coast, and turned them down. Their offer was raised. And still I turned them down.

But it wasn't until Russ Columbo got his chance on the networks that I became sane -- and went East to pick up those broadcasting contracts.

Russ was playing the violin at the Cocoanut Grove, and we both were soloists. Russ is a grand entertainer and we used to imitate each other until it was pretty hard to tell which of us was singing -- unless you were there in person.

When Con Conrad found that he couldn't interest me in broadcasting, he had a hunch and took Russ Columbo to New York. Then I got some sense and went East into the prettiest mess of trouble you've ever heard of in any success story.

Before I could sing a note on the networks, I had to

shell out \$35,000 in cold cash.

Was that a bunch of trouble to encounter? New York beckoned with open arms -- and California was behind me with open hands.

In my days of being a gay dog I had entered into a lot of contracts -- and broke them without realizing what I was doing and without meaning to harm anyone intentionally. And before I could sign a radio contract, I had to settle up all those old broken contracts back home. I did -- and wiped the word trouble off my books. I'll never do anything again to get me into difficulties like those.

I finally went on the air. You know the rest. For 21 weeks, I earned \$7,000 a week -- all because, ever since I remember, I've entertained myself by singing.

Since I've learned my lesson in business, I know now how to take care of myself, and I'm salting away savings so that I won't have to worry for the rest of my life. The days when money burned a hole in my pocket are definitely over.

Along with success on the radio came offers from the Coast again. Determined to make good, I went back to California, and made a few more shorts and appeared in "The Big Broadcast." I had a grand time making that picture, cavorting around with those mad comics, George Burns and Gracie Allen, two of the grandest people that ever lived.

You must have liked me in that picture because Paramount asked me to play in "College Humor" and incidentally gave me some great songs to sing. I jumped at their offer to make "Too Much Harmony," their latest film musical, because it's given me the opportunity to sing some more.

And I like to sing!

There are some things about myself that I can't tell -- so I've asked someone else to write the rest of the article. Her name is Dixie Lee Crosby -- the wife -- who has been putting up with me for a long time. She carries on from here.

Bing says a woman should always be allowed to have the last word.

The precious soul keeps to that religiously -- perhaps that's why we're so happy, despite Bing's disreputable friends like Dick Arlen and that ever-present Jack Oakie, bless his soul.

Here are some things about Bing that he'll never tell you --

He spends plenty on clothes and always, even when we're having company for dinner, looks as though he's been pulled out of the scrap bag.

He's always done exactly as he pleases -- and I have an awful job getting him to do the things that other people expect of him. We were having a party one night. At ten, Bing got up from his chair, said "Good night, have a good time." With an admonition to me to carry on, he went to bed.

Bing's the most naive person in the world except Dick Arlen; he believes everything anybody tells him and gets flustered when he finds out that someone has been kidding him.

Except on the radio and the movies, I've never heard Bing sing a song all the way through. When he was courting me, he was tongue-tied most of the time -- like an awe-struck little boy. He didn't croon to me like he does to Judith Allen in "Too Much Harmony."

He claims to be the laziest man in the world -- and yet he works his head off.

He hasn't any more idea of the value of money than our baby.

Perhaps I'm prejudiced that I think that Bing Crosby today is a fine fellow. And his friends seem to agree with me. He's quieted down somewhat since the old days at the Cocoanut Grove, he's more settled, more level-headed. Today he's quite the same sort of person that he appears to be in the films -- perhaps that's why he's so popular!



Crosby estate Joins home tour

By Karen Key and Heather World

Staff Writers

HILLSBOROUGH -- Ever dreamed of glimpsing into the life of the "White Christmas" crooner?

Bing Crosby's Hillsborough mansion will be open to the public this spring for the first time when the Coyote Point Museum Auxiliary features it in its annual home-tour fund raiser.

Harry Lillis Crosby, known to the world by his childhood nickname, Bing, moved his family into the French-style mansion in 1965. The brick home was built in 1929 on a 12-acre site that included hot houses and a large barn. One of its architects, John Bakewell, Jr., also helped design San Francisco City Hall in 1915.

Twenty years have passed since Crosby died of a massive heart attack on a Spanish golf course, but his wife, Kathryn, has kept in the house some mementos of his 51-year career.

Visitors will be able to see memorabilia including family photographs and pictures of Bing with presidents, his Oscar, (won in 1945 for Best Actor in "Going My Way"), his gold records and his hats.

Taking a turn on the grounds may mean walking on a famous grave, though not Crosby's. The race horse Seabiscuit was supposedly buried on the property by his owner Charles Howard years before the Crosbys moved in.

Crosby, whose "White Christmas" was the highest selling single in music history until it was surpassed by Elton John's "Candle in the Wind," filmed Christmas season Minute Maid orange juice commercials, filmed Christmas season Minute Maid orange juice commercials in the three-story mansion.

The Crosby children attended local schools, where Mrs. Crosby often worked as a substitute teacher. Sometimes Der Bingle himself would stroll down Burlingame Avenue, unnoticed in his casual clothes, straw hat and pipe.

Though the Crosby family kept a low profile, they did entertain Hollywood stars like Bob Hope at the estate in North Hillsborough. Alan Fisher, an English butler, who came from then-Princess Elizabeth's service to California, helped keep order in the house.

Local lore recalls Fisher's prim sense of decorum mixed with some indecorous incidents. The stiff-lipped butler once called the Hillsborough police department to ask for the assistance of the "fire brigade," minus its "bells and whistles." It seemed that Greta Garbo was locked in the powder room.

When the quiet fire truck reached the mansion, Fisher had already solved the problem by taking the door off its hinges. The butler is long gone -- he went on to work for Prince Charles and Princess Diana before he retired.

From the *San Mateo County Times*, Nov. 11, 1997. Courtesy of Priscilla Koernig. Edited for space.



BING: Got a nice letter from Priscilla Koernig of San Mateo. She's one of the original members of "Club Crosby," Bing Crosby's fan club. The 20th anniversary of Crosby's death is Tuesday. She had plenty of contact with Bing, who had strong San Mateo area ties. "I saw Bing for the first time at my alma mater, San Mateo High School, on Oct. 7, 1948," she writes. "He was filming *Riding High* at Tanforan Race Track in San Bruno." She sat behind Crosby when he came to watch his son, Gary, play football for Bellarmine Prep in San Jose when it played San Mateo High. They became pals.

From the *San Mateo County Times*, October 9, 1997. Courtesy of Priscilla Koernig.

TWO GREAT BOOKS

BING: A DIARY OF A LIFETIME, by Malcolm Macfarlane. International Crosby Circle, 1997. This beautifully-printed and illustrated book is available from F. B. Wiggins, 5608 N. 34th Street, Arlington, VA 22207. The cost is \$13.50 (postpaid) for ICC members and \$15.00 (postpaid) for non-members.

Malcolm Macfarlane, editor of *Bing*, the magazine published by the International Crosby Circle, has put a lot of time into preparing this year-by-year and day-to-day chronological listing of the major and minor events of Bing's life. There is at least one picture on every page, and the book is clearly printed on excellent quality paper. The book is a real bargain at ICC's asking price. You *must* add it to your collection!

THE SONG STARS: The Ladies Who Sang with the Bands and Beyond, by Richard Grudens. Celebrity Profiles Publishing, 1997. With foreword by Connie Haines. Available from Celebrity Profiles Publishing, Box 344, Stony Brook, NY 11790. Special price for Club Crosby members, \$15.95 (postpaid).

Here's another book you'll want! Club Crosby member Richard Grudens has interviews and anecdotes about such great popular singers as Doris Day, Kitty Kallen, Patti Page, Lena Horne, Rosemary Clooney (and many more). Bing is mentioned frequently. There are some great photos from Richard's own collection. A definite "yes" on this one.

W.L.M.

Memory of crooner still alive

North Augusta man's collection includes every song Crosby recorded during his five-decade career

By Pat Willis

South Carolina Bureau

NORTH AUGUSTA -- Bing Crosby is not spotted at fast-food restaurants, and his fans do not make pilgrimages to his home in California.

But 20 years after his death, folks like Pete Cakanic, who has collected every recording the singer made during a career that spanned nearly five decades, are determined to keep the memory and the music of Der Bingle alive.

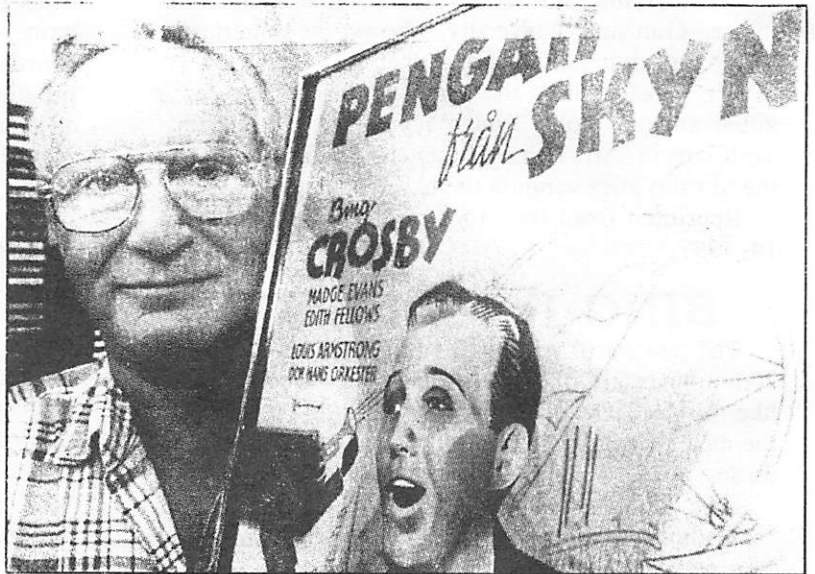
"He was the first great superstar," said Mr. Cakanic, who lives in North Augusta. "He was No. 1 in records, in radio and in movies during the 1930s and the 1940s. No one has ever done that before or after, even (Frank) Sinatra."

Today marks the 20th anniversary of Mr. Crosby's death. The crooner had just finished a round of golf in Spain when he collapsed and died at age 74. He had played a good game, posting a respectable score of 84, and was on his way to the clubhouse when he was stricken by an apparent heart attack.

But Mr. Cakanic, a former merchant sailor, laments that "people seem to have forgotten just how great he was." Mr. Crosby's fans have not made him a secular saint, as they have done for Elvis.

The North Augusta resident has just returned from the Bing Crosby Friends and Collectors Society's annual banquet in Santa Rosa, Calif. A contributing editor of *Bingang*, a magazine published by Club Crosby, Mr. Cakanic has developed quite a collection of Crosby records, tapes, compact discs, video cassettes and books that began long ago in Chicago with an accidental find.

He was working at his first job in the 1940s in a used-record store when he found a true collector's item in a barrel of old records in the basement -- a copy of *Muddy Water* recorded by Paul Whiteman's orchestra in 1927. It was only later that he discovered



BOB RIVES/STAFF

Pete Cakanic has in his collection all of the 1,600 songs actor/singer Bing Crosby recorded during his career on 2,200 separate recordings.

Bing Crosby was the unnamed singer on the record.

Mr. Cakanic has all of the 1,600 songs recorded by Bing Crosby on 2,200 separate recordings, as well as more than 500 compact discs containing at least one song by the crooner, 225 of them complete Crosby albums.

"He recorded some songs several times. But the most popular, of course, was *White Christmas*, which is estimated to have sold more than 200 million copies and is on 98 CDs," Mr. Cakanic said.

A highlight of the life of young Pete Cakanic came in 1944 when he was 15. For the first and only time, he saw his idol in person -- at the "I am an American Day" celebration in Chicago.

He was already an avid fan, regularly listening to the Kraft Music Hall on radio and seeing every one of Mr. Crosby's movies, beginning with *Waikiki Wedding* in 1937 when the singer introduced his first hit song, *Sweet Leilani*.

The singer went on to introduce 13 more hits in the movies he made.

In some ways, Mr. Cakanic feels Mr. Crosby's movie career was as important as his singing career. He won an Academy Award playing a priest, Father Chuck O'Malley, in *Going My Way*, and was nominated again when he played Father O'Malley a second time in *The Bells of St. Mary's*.

Mr. Crosby was nominated a third time as the alcoholic actor in *Country Girl* opposite Grace Kelly.

Despite his work over the years, however, Mr. Crosby has never been honored by the Radio Hall of Fame, an omission Mr. Cakanic does not understand.

"He was the biggest star of radio for two decades, and he's not in the Hall of Fame, while people like talk show hosts are nominated and get in," he said.

"He was a complicated man," Mr. Cakanic said. "He was a jazz whistler, a scat singer, a dramatic actor, one of the greatest baritones of his time and, just as important, an avid golfer."

Mr. Cakanic said Mr. Crosby's statue at his alma mater, Gonzaga University, shows the entertainer with a golf club, not a microphone.

Mr. Cakanic feels the statue is appropriate for a gifted amateur golfer and a regular at the Master's Tournament. Mr. Crosby's son, Nathaniel, played in the Masters after winning the U.S. Amateur.

Reprinted from the *Augusta Chronicle*, October 14, 1997.

BING-ING AROUND

The genesis of getting Bing "page one'd" on the 20th anniversary of his death October 14 came about like this: Because of the scarcity of Bing mentions in the media I kept a constant vigil for an opportunity to do so.

Last January a columnist remarked about "something as common as hearing Bing Crosby at Christmas." I sent him a note to tell him it was not common at all anymore. He printed all three paragraphs with a comment:

MAILBAG: Peter Cakanic Jr. of North Augusta sends along a letter about my Jan. 1 column. His envelope is decorated with an ink-stamped silhouette of Bing Crosby, so you know where he's coming from.

He writes: "I'm happy to see there is someone in media who associates Bing Crosby music and Christmas! There is only one radio station in the CSRA, Joy 102.7, Aiken, which is in a position to play Bing records, but seldom does.

"Although I had the station on two to three hours a day, I heard Bing only twice and neither was the best-selling record of all time, Bing's *White Christmas*. Nor his second best seller, *Silent Night*.

"To add injury to insult, one announcer said, 'Bing made the definitive recording of *White Christmas*.' Then he played a version of Tony Bennett. And then said, 'I think Irving Berlin would be thrilled to hear Tony's version.'

"I doubt it."

Bill Kirby, assistant metro editor, uses his column to keep in touch with local vacationers. When attending the Bing's Friends and Collectors Society banquet Sept. 27, I sent an oversized postcard telling him a group of Bing admirers was meeting to remember Bing and hoped he would assign someone to do at least a few lines on Bing on Oct. 14.

To my surprise a reporter called the evening of Oct. 12 requesting an interview to discuss Bing. The seasoned reporter arrived Monday followed by a photographer.

Tuesday, Oct. 14, I couldn't believe what I saw on page one, right below the centerfold: a color photo of me holding a Bing theater poster with *Pennies From Heaven* in Dutch.

It is a fine writing job, and obviously the reporter knows shorthand because my Chicago speech pattern is as fast as a sub-machine gun on St. Valentine's Day. She did a fine job of sorting through my whirlwind of Bing factoids.

For the record I do *not* have 200 Bing CDs or the 500 that Bing guests on. I may have most of Bing's record output scattered in 78s, 45s, tapes, LPs, CDs, but I know I am missing a lot of them in a disorganized collection.

Within a few days I received a number of calls from some who just wanted to talk about Bing. One

caller told of seeing Bing during the Masters golf tournament. He said he was a deacon at a local Catholic church and when Bing attended he saw him drop a hundred dollar bill in the plate he was passing.

And he told of a friend who's a golf pro and who played with Bing. His friend said Bing told him about when he was in Aiken, SC and went to a Sunday mass. In order to be unobtrusive Bing climbed to the choir loft. An elderly nun ran him off. "You don't belong up here," she said. Bing laughed and said "I've played a priest three times and have sung in many a choir, and yet I got run off."

The *Chronicle* has a daily circulation of 100,000 with readership at 200,000, and it was nice they recognized Bing on Oct. 14.

William J. Ruhlmann, the writer who did the fabulous page 1 biography of Bing which appeared in *Goldmine* on Christmas Eve, 1993, informs *Bingang* that he recently signed a contract to write a 500,000 word "Biographical Dictionary of Popular Musicians" due out in 1999.

"I am slowly winding my way toward the Bing entry and trying to figure out how I can possibly hold it down to a reasonable length while also doing justice to him." He asked that we wish him luck. We do and known he will do his usual commendable piece of writing.

Editor's Note: You can contact Pete Cakanic at 11 Teal Court, North Augusta SC 29841.

Louise Campbell-- Played Opposite Bing

By Myrna Oliver
Los Angeles Times

Louise Campbell, Hollywood and Broadway actress who starred with Bing Crosby in "The Star Maker," died Wednesday (Nov. 5) in Norwalk, Conn. She was 86.

Miss Campbell, while under contract to Paramount Studios, made 13 films in the 1930s and 1940s.

A native of Chicago who studied dramatic arts at De Paul University there, Miss Campbell performed in several stage stock companies and half a dozen Broadway plays before making her way to Hollywood in 1937.

She made her screen debut in "Bulldog Drummond Comes Back," followed by two sequels, but is better remembered for "The Buccaneer" with Fredric March and "The Star Maker" with Crosby. Her last picture was "Devil Ship" in 1947.

Miss Campbell's Broadway plays included "Julie the Great," "White Man," "House in the Country" and "Three Men on a Horse" in which she met her husband, actor Horace McMahon.

Article courtesy of David Lobosco. Slightly edited for space.

Memories of BING at Decca By Mickey Kapp

As told to Greg Van Beek

IT WAS through Steven Lewis' fantastic Bing Crosby Internet Museum web site that I was able to get in touch with Mickey Kapp, who left a posting on the bulletin board. To most, the name probably wouldn't register as someone associated with the great 'Crozy,' but Mickey is the son of Dave Kapp, who, along with his brother Jack, founded and headed Decca, the record label by which Bing has always been identified. It was Bing who recorded the first songs for the new company in 1934, and he remained there under contract until 1956.

Mickey said he stumbled across the Bing web site by accident, using the "Yahoo" search engine. He was actually searching for someone else, but when he found Steven's site, he thought he'd look up the name Kapp on the site to see what he could find.

Mickey's career at Decca actually started during the summer of 1949 when, as part of a training program his family had set up for him, he first worked at the Bridgeport, CT factory in the galvano (plating) department, and then as a pressman for 78s. He later moved to Decca's New York studio, where he trained as a studio set-up man and then tape editor (a job that was then done with scissors and regular Scotch tape!) The tape speed was 30 ips, taken, he was told, from the inch equivalent of the Germans' Magnetophone tape recorder speed they used during the war. Mickey said it was through Bing's investments in the Ampex tape company that Decca got their first tape recorders, the Ampex 200, at both the Los Angeles studio on Melrose and the New York studio at 50 West 57th Street. It was in 1949 that Decca first began recording onto tape instead of wax discs.

1949 was not a good time for the Kapp family and Decca. After Jack died unexpectedly that year, Mickey's father Dave became involved in a major political battle with Milt Rackmil, one of the other executives at Decca. Dave Kapp was not very good at this type of thing, so he left Decca and went on to become the head of A & R at RCA. He was very successful at RCA, and when he had seven of the top ten records on the charts he asked the late Manny Sachs to let him out of his contract, which he did on his birthday, August 7. Three months later, with \$30,000, he started Kapp Records.

At that time, Mickey was in the Navy with the Armed Forces Radio Service and was stationed in New York City. During those four years in the Navy, Mickey was co-inventor of the seven-second delay technology, now used by all talk shows on radio. At Mickey's suggestion, his dad bought a Magnecorder (a good portable tape machine, 7 1/2 ips), which had been used at AFRS so Mickey could do the engineering work at night. The only other employee at

Kapp was Mickey's mother! Mickey got out of the service after four years and joined Kapp full time the next day (February 8, 1955). Until it was sold to MCA in 1966, Kapp had about a three percent share of the business, with artists ranging from Roger Williams, Jane Morgan, Bill Dana ("Jose Jimenez"), and Jack Jones. I mentioned that Bing had a couple of 45s on the label in 1958 and also mentioned a great Fred Astaire LP I have on the label (also from 1958). Mickey said he produced the stereo version of this LP.

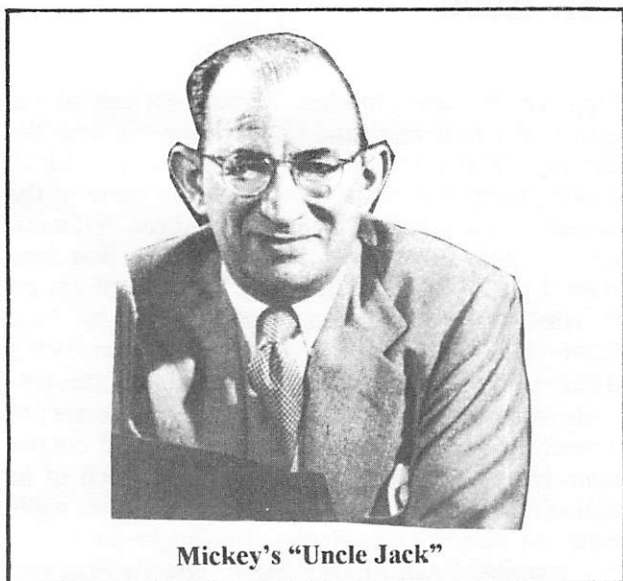
He said that in those days, because his dad was so opposed to stereo, they had to use a second control room, but that's how Kapp acquired so much of its catalog in legitimate stereo. Dave Kapp was not really interested in new technologies. He fought the use of echo chambers, and Mickey had to literally drag him into the world of stereo at Kapp in 1957 when he first began producing records in that new format.

Mickey did a lot in his career. He mentioned having produced the Original Cast Album for Carol Burnett's first Broadway show *Once Upon a Mattress*. (which he believes was the first Broadway show ever to be done in stereo with the stage movements duplicated on the disc), as well as LPs by Jack Jones, Bill Dana, and many others, the last one being *Man of La Mancha*. He produced Louis Armstrong's monster hit of *Hello Dolly*, which reached number one on the charts in 1964, eclipsing even the Beatles! He recalled that session, as he took the *Satchmo at Symphony Hall* LP with him. As a tape editor trainee under Eddie Cusack he edited that album, and Louis autographed it for him. He still has it, he proudly says. He just retired after 20+ years at Warner Music Group, where he founded and ran Warner Special Products. He now restores pre-war British automobiles as a hobby and was jealous when he learned of my career as a tool and die maker. He called it a "noble career." I couldn't imagine why he'd be "jealous" of my career with all he's done in his life, but he said he's "envious of all those who have craft skills which I don't."

He had several good "Bing stories" he shared with me. He said Bing was "terrific to me—I think because he was so tough on my uncle and dad." Mickey still has a photo Bing had Warren Roothschild, the Decca photographer, take of Bing, Mickey and Dave Kapp at the recording session for the two sides from the Broadway shows *Bloomer Girl*, *Evalina*, and *The Eagle and Me*. By pure coincidence, the shot also captured Harold Arlen walking by in the background.

Mickey cherishes a nice warm note he received from Bing after he sent him some stuff from Stanford (where he was going) for Gary Crosby. Gary was younger than Mickey by about two years. He thinks his dad and Bing used to have talks about child raising. Dave Kapp produced the two sides Bing did with

Gary ("Sam's Song" and "Play a Simple Melody") and was proud of the fact that they were number 1 and number 2 on the charts at the same time.



Mickey's "Uncle Jack"

One story Mickey told me was of a non-surprise birthday party his Uncle Jack threw for Bing at the Beverly Hills Hotel. They tented in the tennis courts and invited 300 of Hollywood's finest. Jack was recording Bing in the morning, and Bing never mentioned the party, although he knew about it. Everyone arrived at the party except Bing. He never showed, offering no apology, no comment, no nuthin'! Jack and his wife were really hurt, and Mickey remembers his Uncle Jack saying something like "Listen, do I want him as my friend or do I want him to make records?" You know the answer.

Another story is from Decca studio A in New York, where Dave Kapp was producing Bing with Fred Waring and the 55 "Pennsylvanians." The session was supposed to go until 4 p.m. or so. With only one song in the can, at 1:40 p.m., Bing told Dave that he was being picked up at 2 p.m. to be taken to a Pittsburgh Pirates game. Mickey said the only songs they got out of Bing that day were "Kentucky Babe" and "The Whiffenpoof Song" (which went to number 1). After one take of the latter, Bing put on his hat and walked out on the entire band and recording team. "Bing was tough to work with," Mickey said, "because you often mistook his soft requests. If you mistook his soft requests for anything other than the direct order that it was, you were in trouble. If Bing asked politely that someone turn the air conditioner down, that was as good as a scream!"

Mickey mentions that he has the 78 of the "fight" between Jack Kapp and Bing in 1935 during the recording of "I Wished on the Moon," as well as one of the three original white label pressings of the fluffed take of "Wrap Your Troubles in Dreams" from 1939. I asked him the *real* reason Bing re-recorded "White Christmas" in 1947. Mickey said, "I was always told that Decca had Bing re-record 'White Christmas' so that the sound on the record would not be obsoleted by another artist. The theory of Decca was obsolete

yourself before someone else does. It has to do with audio quality and technology improving."

Going back to late 1949, Mickey recalled being a member of the Stanford Water Polo Team. The team came down to LA to play either USC or UCLA and Mickey wound up going to Paramount for some reason or other, where he met Bing. Bing asked him all sorts of questions about Stanford and what his plans were for that afternoon and evening. It turned out Bing had set him up for a date with a young girl who had a dressing room down the way from his bungalow. Mickey told Bing thanks, but he had to go to practice and didn't have the time to go out on the date. As Mickey told me, "I learned later who it was, and to this day Elizabeth Taylor doesn't know that I rejected her."

Some other "happy memories" Mickey recalled was that his dad produced Judy Garland's classic "Dear Mr. Gable-You Made Me Love You" (and came up with the subtitle), as well as "Over the Rainbow" in 1939. He said that the Andrews Sisters were like big sisters to him. He's known them since he was a little kid. His dad, Dave, discovered and signed the trio to the label, as well as producing all of their records, so it was especially exciting for him. One of Dave Kapp's greatest kicks was when they introduced him from the stage at their performance at the London Palladium and got the audience to sing "Happy Birthday" to him. He also recalls that his Uncle Jack produced Al Jolson's records at Brunswick back in the 1920's, and later, in the 1940's after the movie-bio of him, *The Jolson Story*, came out, his dad began producing his records at Decca (including the smash #1 hit "Anniversary Song"). Dave told Mickey that as Jolson was listening to one of the playbacks at Decca, he seemed jealous of the guy he was listening to!

Mickey surely has some wonderful memories, and I'm grateful to him for consenting to have them published here in *Bingang*. He told me that "it would be difficult to choose and probably be a three-way tie as to who was the toughest to work with—Sinatra, Crosby, or Como—all consummate professionals." I'd have to say all the artists he talked about were "consummate professionals," and with all he's accomplished in his career, there's no doubt Mickey is one as well.

An Excellent Article

In the October 1997 issue of *The Mississippi Rag* there is an excellent article by Club Crosby member Arne Fogel. Illustrated with photos from Arne's collection, the article is titled, "Old Dad's in a Mellow Groove...Bing Crosby and Jazz." We hope to receive permission to reprint it in a future issue of *Bingang*, but it would be well worth your time and money to put \$2.00 in an envelope and mail it to the publisher for a back issue. Send it to:

The Mississippi Rag
P. O. Box 19068
Minneapolis, MN 55419

Three Movies Bing Didn't Want Made!

By Mark Scrimger

Going My Way-1944

One of the first memories Bing recalled in his autobiography, *Call Me Lucky*, was the story of his reluctance to play a priest in a movie proposed by Director Leo McCarey. After overcoming Bing's objections, McCarey then pitched the project to the studio heads, who proved to be less than enthusiastic about casting America's number one crooner as a man of the cloth. However, McCarey prevailed, and it took a wheelbarrow to bring home the awards on Oscar night 1945. The sequel, *The Bells of St. Mary's*, with Ingrid Bergman was an even bigger box office smash.



With Director Leo McCarey



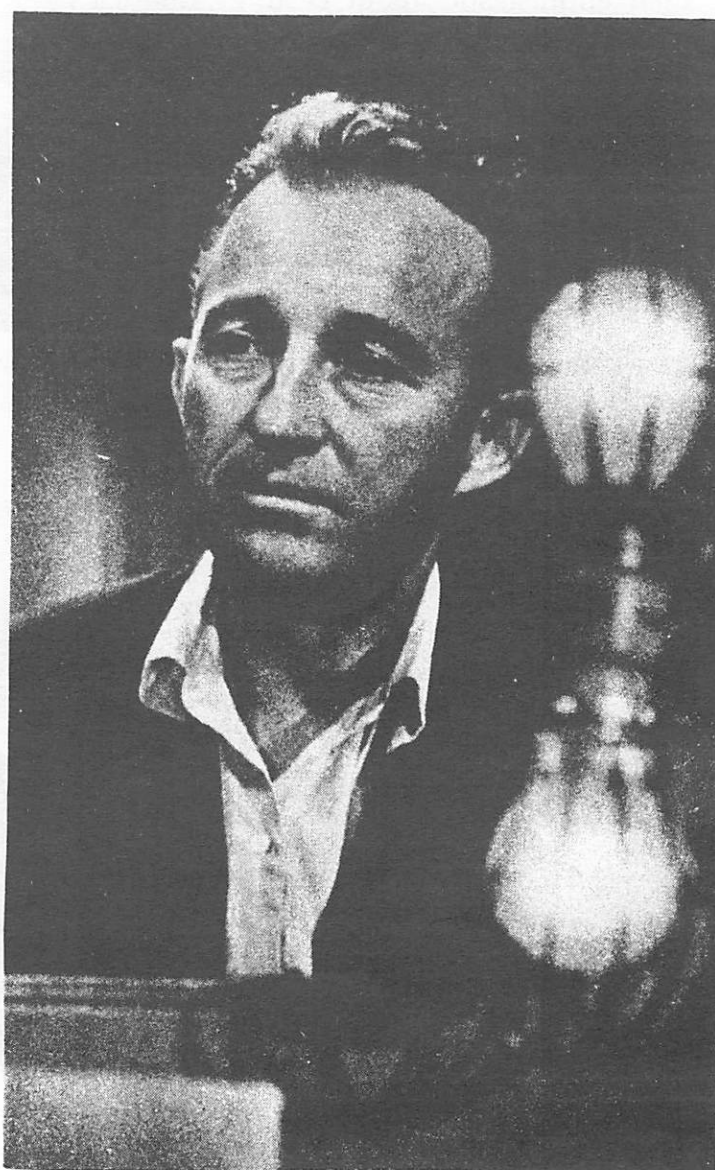
With Barry Fitzgerald



With Grace Kelly

The Country Girl-1954

Director George Stevens faced some of the same obstacles Leo McCarey had when he first approached Bing about playing a broken-down, alcoholic singer with a long-suffering wife in the movie version of the Broadway play *The Country Girl*. Beside the subject matter, Bing felt he lacked the acting credentials to handle such a dramatic role. Bing eventually decided to accept the challenge. A new wrinkle developed when young, beautiful Grace Kelly was cast as Frank Elgin's wife -- a most unglamorous and atypical role. Bing initially felt she wouldn't be able to pull it off. All apprehensions were unfounded as Bing was nominated and Grace won an Oscar for their performances.



Smash Up-1947

Written as a vehicle for actress Susan Hayward, the screenplay of *Smash Up* tells the story of an obscure singer who marries a woman more famous than he. However, with the help of his songwriting buddy, his career begins to skyrocket and soon eclipses hers. The demands on his time strains their marriage and turns her into an alcoholic. When Bing got wind of the project he made his displeasure known, but Universal made the film anyway. Miss Hayward was nominated for an Academy Award. Bing supposedly banned anyone connected with the picture from ever working with him. This list would have included screenwriter Frank Cavett, who had earlier won an Academy Award for his work on *Going My Way*!



Lee Bowman

LIFE CAN BE BEAUTIFUL



Susan Hayward



Bing in Hollywood

By David Lobosco

“Welcome Stranger”

(Paramount, 1947)

The year 1997 marks a year of milestones. The 20th anniversary of Bing Crosby's death is, of course, this year. As much as many of us try to ignore it, Elvis Presley's death happened 20 years ago as well. To a lesser-noted extent, Dean Martin would have turned 80 years old this year had he lived, and Perry Como turned 85 earlier this year. Getting back to Bing, 50 years ago a little musical that he made was released, and it became one of Bing's biggest box office hits. That movie was “Welcome Stranger.”

Filmed from February to April of 1946, Bing plays Dr. Jim Pearson, a younger doctor who moves to a small town to help an aging doctor (Barry Fitzgerald). The elderly doctor and most of the small town people do not warm up to Bing right away. He tries to fit in, especially with the local school teacher (Joan Caulfield). [I wish I'd had teachers who looked like Joan Caulfield in grade school!] The small town begins to accept the young Dr. Bing when he saves the local dance by filling in as the square dance caller. The aging doctor as well as the school teacher grow to like Bing, especially after he performs an emergency appendectomy. In the end, Bing gets his diploma with the school teacher, and he decides to keep practicing with the older doctor, as they plan to open a new hospital.

The songs in the movie were written by Johnny Burke and Jimmy Van Heusen, and all of them were standouts. “My Heart Is A Hobo” was probably the most popular song from the movie, but Bing did not have the biggest hit of it. Glenn Miller alumni, Tex Beneke, had the biggest hit of that song in 1947. My personal favorite was the love song, “As Long As I'm Dreaming,” that Bing sang to Joan Caulfield. Burke and Van Heusen also wrote “Smack In The Middle Of Maine” for the movie, but it was never used.

The movie was strikingly similar to an earlier Crosby hit, “Going My Way” (1944), and “Welcome Stranger” served as a sort of reunion for Bing and Barry Fitzgerald, who also starred with Bing in the earlier film. “Welcome Stranger” was the number one

movie of 1947 and was a very pleasant vehicle for Bing. Many people fifty years later may see the movie as corny and sentimental, but my answer to them would be “What's wrong with being corny and sentimental!?!?”

On The Record

By Jerry Osborne

Q. *Of artists still living, who has had the most charted hit songs during their career?*

A. Among living artists, Frank Sinatra is comfortably ahead of the pack.

In a career that spans more than 55 years, Ol' Blue Eyes has charted 168 songs. He has an insurmountable lead over runner-up Perry Como, with 147 hits to his credit.

Heartbeat aside, we'd be remiss if we didn't acknowledge the all-time champ, Bing Crosby. His 335 chartings is a record that will never -- repeat never -- be broken.

Courtesy of Pete Cakanic.



Kate Smith Commemorative Society
P. O. Box 3575
Cranston, RI 02910

Remembering Bing Crosby

By Gregg Hammond

Reprinted with permission from *The Wantagh-Seaford [NY] Citizen* of October 16, 1997.

"He was my hero. He taught himself to tap dance and to play the drums. Music was everything with him. He whistled better than anyone. And of course, he was always singing."

The speaker was Mary Rose Crosby Pool, and she was speaking of her older brother, Bing.

When I spoke to her in May of 1983, at a tribute to Bing, in Tacoma, Washington, Bing Crosby had been dead six years. There was talk among other Crosby fans that perhaps history was passing Bing by. That he may soon be forgotten. Yet he was very much alive in the memory of his sister. He had one of the greatest singing voices ever. He could deliver comic lines as well as any comedian. He was a fine actor. Yet, he never took himself too seriously.

Not only that, he was classy. He could well hold his own beside the likes of Fred Astaire, Bob Hope, The Mills Brothers, Kate Smith, Louis Armstrong, Gary Cooper, Glenn Miller, Judy Garland, and a host of others.

During his career he became one of the most beloved entertainers of this century.

Born on May 2, 1903 in Tacoma, Washington, not far from Seattle on Puget Sound, the family moved north to Spokane when Bing was six. It was there that Harry Lillis Crosby became Bing.

It seems that young Harry loved a weekly comic strip in *The Spokane Spokesman-Review*, named "The Bingsville Bugle." The lead character was a large-eared chap, Bingo from Bingsville.

A chum of little Harry's, Valentine Hobart, noticed the resemblance between Bingo's ears and Harry's protruding flappers, and called him "Bingo," which was later shortened to just "Bing."

And it was just Bing from then on to the entire world. (His mother was the only person who continued to always call him Harry.)

Bing Crosby was given a gift of one of the greatest baritone voices the world has ever known. "From his teen years on," write music critics Roy Hemming and David Hajdu in their book *Discovering Great Singers of Classic Pop*, "he took the superb vocal equipment with which he was blessed -- a light, resonant, naturally warm, mellow, and very masculine-sounding baritone -- and developed an instinctive, jazz influenced way of using it.

Bing was the first popular singer to use a conversational, microphone-style of singing. It was very different and memorable, and early critics called it "crooning."



And yet Bing would be the first to put down his own talents. "Every man who sees one of my movies or who listens to my records or who hears me on the radio, believes firmly that he sings as well as I do, especially when he's in the bathroom shower. It's no trick for him to believe this because I have none of the mannerisms of a trained singer and I have very little voice," he wrote in his 1953 autobiography, *Call Me Lucky*.

He was the biggest-selling single recording artist of all time. His recording of "White Christmas" is still number one. [*Bingang Editor's Note: Apparently this record has now been broken by Elton John's Princess Di song. What is it called?*] He was the top movie star at the box offices for five years, 1944-1949, and was almost always in the top ten. He won an Oscar for his portrayal of Father "Chuck" O'Malley in "Going My Way." Fourteen songs he introduced in films were nominated for Academy Awards, and four won.

Additionally, 29 of his films were listed as the largest-grossing films for the years they were released. He had a top-rated radio show from 1931 to 1962, and his television specials always drew lots of viewers.

With this week marking the 20th anniversary of Bing Crosby's death on a golf course in Madrid, Spain, on October 14, 1977, he is far from forgotten.

Five fan clubs celebrate his career around the world, with the original, "Club Crosby," still flourishing and growing. Dues of \$11 per year to 435 South Holmes Avenue, Kirkwood, MO, 63122, bring a thick, twice-yearly publication *Bingang* with photos, history, and record reviews.

This year alone brought several additions to the Crosby-canon on CD, with one of the best being the three-disc set on MCA of the entire output of Bing and the Andrews Sisters.

Twenty years later, he is far from forgotten. But then his sister always knew he wouldn't be.

"In my book, he had it made when he was little. I always knew he'd amount to a lot."

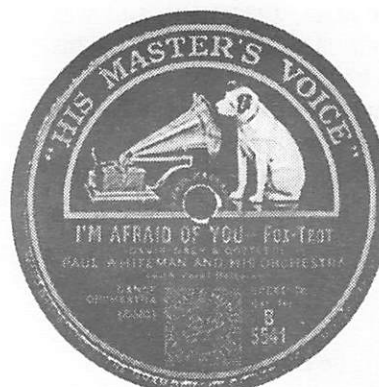
Bing amounted to a lot to a lot of us, too.

Around the World with Bing

by Mark Scrimger



France



England



Italy



Belgium





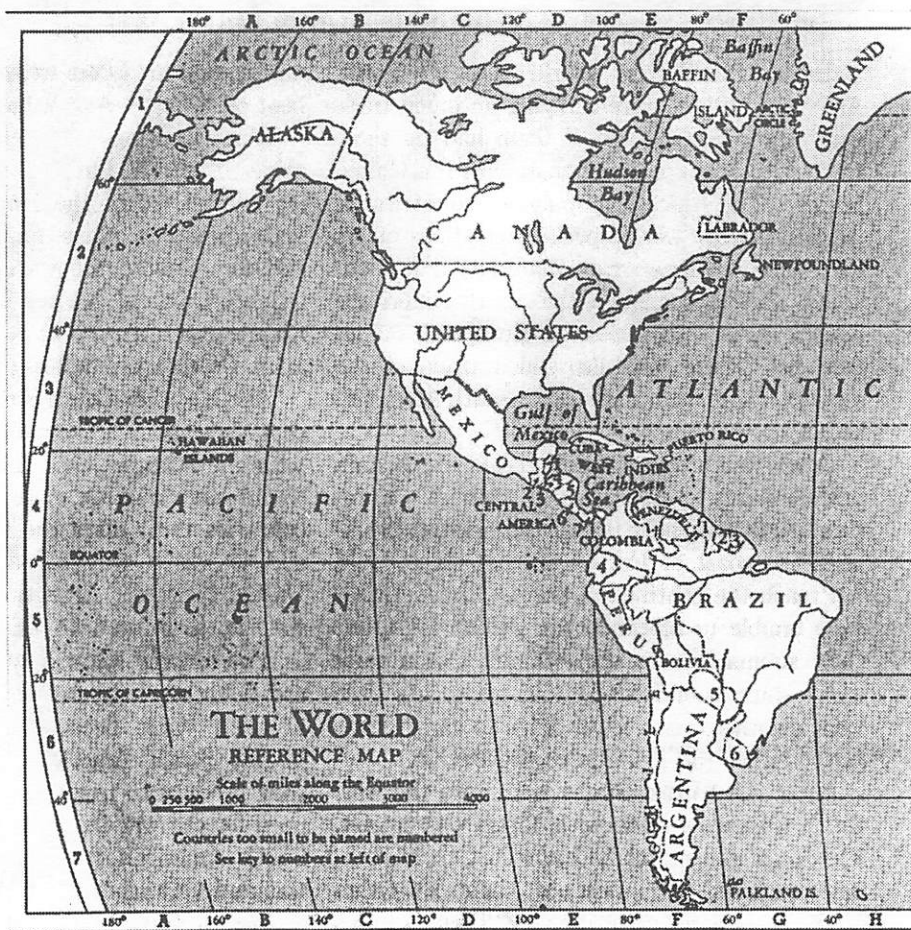
Canada



United States



Brazil





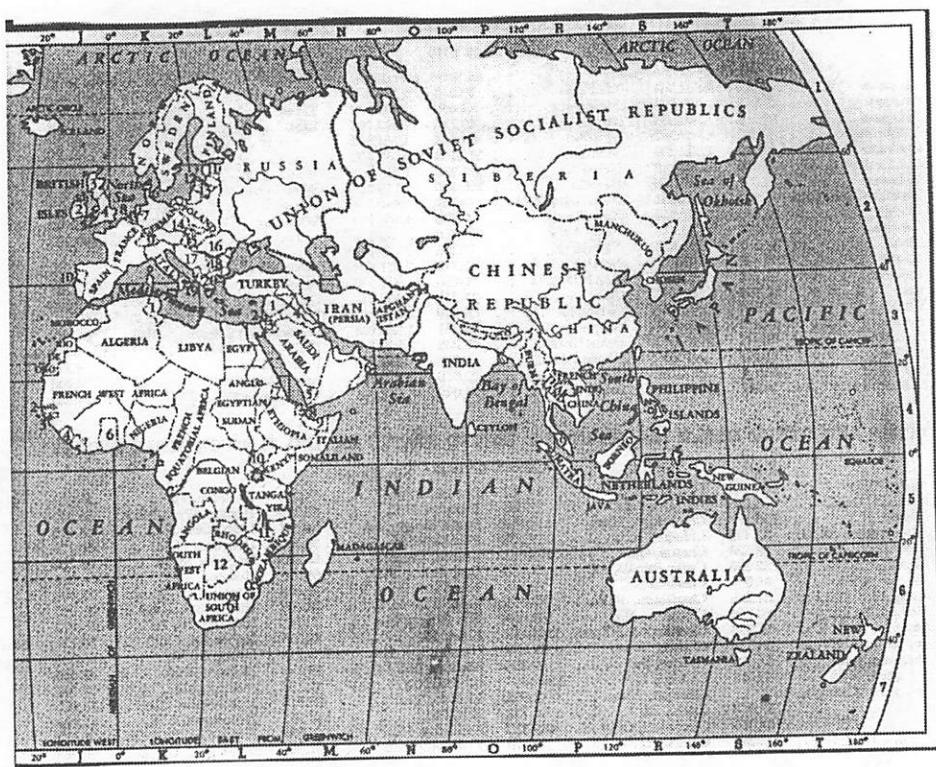
India



China



Japan



Australia

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"In The Groove,"
October 1997,
a publication of the
Michigan Antique Phonograph
Society.

COLLECTORS CORNER

M.S.

The December, 1953 edition of Whack Comics has a story entitled "Flush Jordan," which features Bing as the emperor/king of Planet Bingo with Bob Hope as the evil prime minister. The package? A toupee!

AMERICA'S CRAZIEST COMIC BOOK 10¢

give it a

WHACK

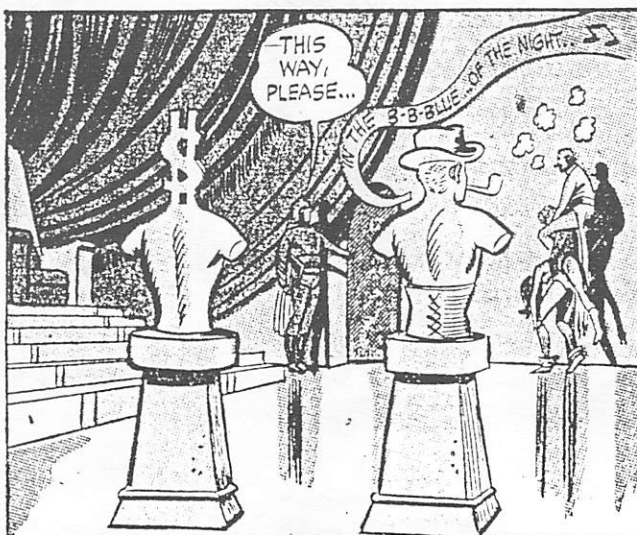
FLUSH DR. CIGARKOFF... LOOK! IT'S BING, THE MERCIFUL AND HE HAS THAT AWFUL SECRET WEAPON!

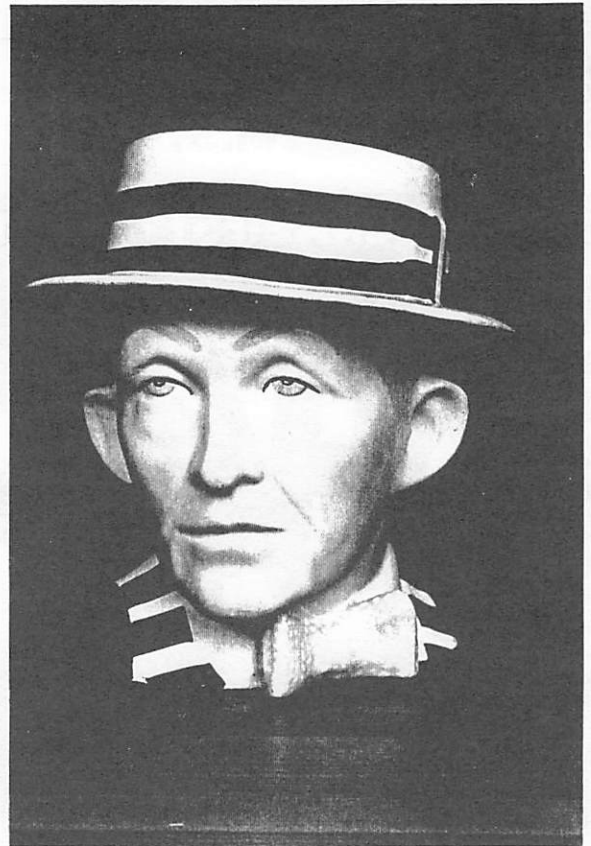
IN THE 3-B-BLUE OF THE NIGHT

CLICK

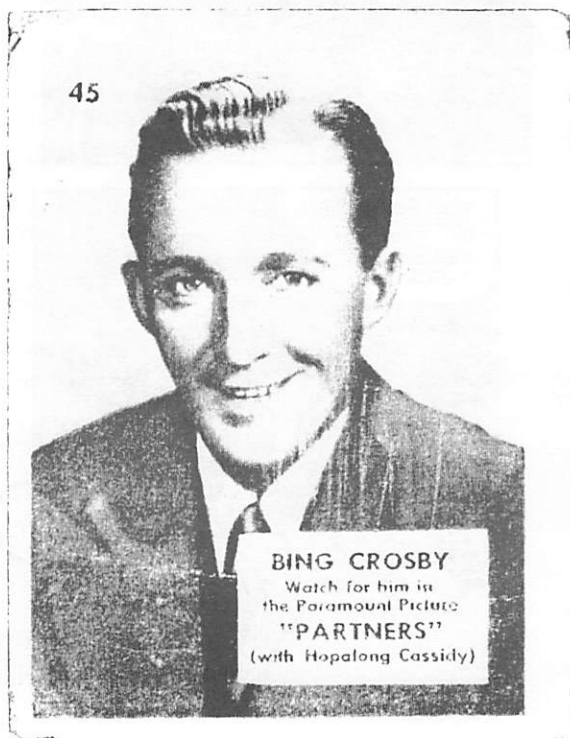
STEVE CREVICE
3-D T'S
FLUSH JORDAN

The wide blue yonder becomes the wild blue yonder!
The nutty story behind 3-D comics!
The green space adventurer becomes a royal flush!





Etty Gits contributed the two photos above. The 3 1/2 inch pewter statuette of Bing (made by Royal Hampshire) is of recent vintage. The cookie jar (also from England, I believe) is about 10 years old. Below left is a bubble gum card owned by Jean-Paul Frereault. Please note all the misinformation it gives. Finally is a photo of a one-of-a-kind Crosby Collectible. The unique marionette was hand made by Al and Millie Sutton and was used in performances they gave around the Sacramento area.





A CLUE FROM BING CROSBY

By Baynard Kendrick

From: Ellery Queen's Mystery Magazine --
British Edition -- May 1959

CROSBY BING-ED. FILE

A CLUE FROM BING CROSBY

Title:

Author: *Baynard Kendrick*

Type: Detective Story

Detective: Duncan Maclain

Locales: United States and Canada

Time: Just before Christmas

Comments: Duncan Maclain, famous blind detective, uses his highly developed sense of hearing to solve the kidnaping of an industrialist's six-year-old son. . . .and the great Bing Crosby helps.

PARAGRAPHS MENTIONING BING

Faintly, but clearly, through the man's last few words had come the sound of chimes pealing the opening bars of *Silent Night*. Then a singer had begun:

*"Silent night,
Holy night,
All is—"*

"The musical interlude," Cameron said glumly, "is the first song of Side One of Bing Crosby's Decca Recording DL-8128, entitled *Merry Christmas*. Sales to date about two million. On the last report from our

bunion-ridden Agents in Miami, they have found some two hundred radio, record, and music shops, supermarkets, drive-ins, and various other publicity-minded places of business, including second-hand-car lots that have P.A. systems working overtime. They have been deafening the public for a week or more to let them know the time of year. Number One on the Hit Parade is Bing's rendition of Christmas Cheer.

At seven o'clock, on Friday, December 20, Mr. Burns, who had owned and run the Maple Leaf for forty years, left his wife to superintend the cooking of dinner in the kitchen. He came into the bar to start his pickup with Bing Crosby's *Merry Christmas* record. The first few chimes introducing *Silent Night* had scarcely pealed forth from the loudspeaker over the Maple Leaf's front door, when Detective Sergeant McMurtrie of the Ontario Provincial Police walked into the bar.

An hour later, to the accompaniment of Bing's voice singing *I'll Be Home For Christmas*, McMurtrie rang the doorbell of Number Three. The door was opened by a white-faced woman with burning black eyes and raven hair.

"Provincial Police, Mrs. Zwicker," McMurtrie said. "There are four men posted about the house, and we have a search warrant. Let me in, please. We've come to get the boy."

'Way up north in the Maple Leaf Tavern, Mr. Burns turned over the *Merry Christmas* record for the third time and started *Silent Night* again. On guard in the empty house across the street — in the event that plans went wrong and Zwicker returned to his home — two members of the Ontario Provincial Police were playing gin rummy.

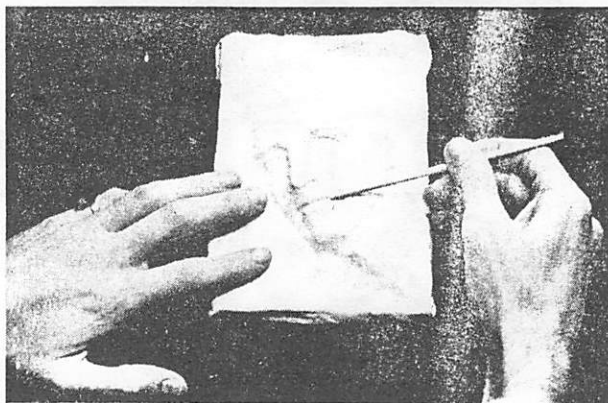
THE SHROUD OF CROSBY

By Joe Nickell

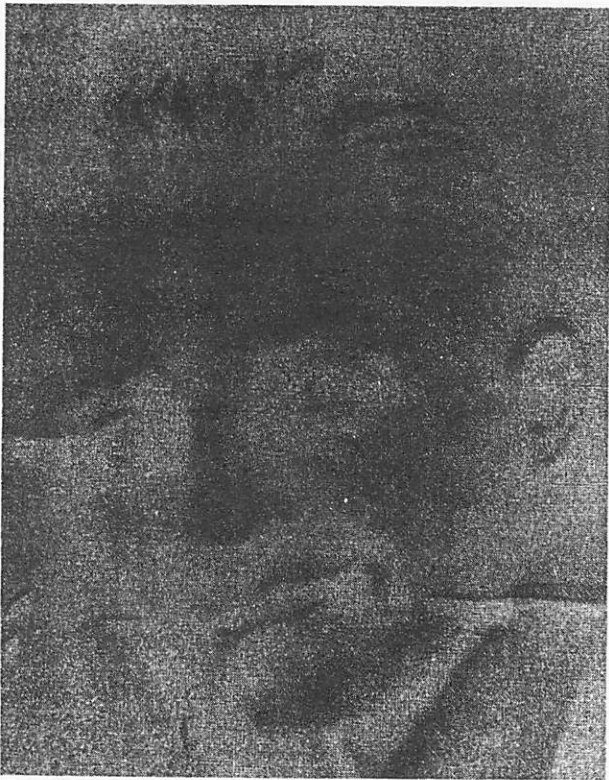
In the November 1979 issue of *Popular Photography* the author tried to recreate the Shroud of Turin using an etched-glass Bing Crosby ash tray!



Basis of author's method of producing "negative" image on fabric is suitable bas-relief. Bing Crosby portrait is used here.



Wet cloth is carefully molded to contours of relief, allowed to dry. Blunt tool is used to press fabric into narrow detail areas (above). Half-and-half mixture of powdered myrrh and aloes is applied to "highlight" area with cotton-wrapped dauber (below).



Songs I Wish Bing Had Sung

By David Lobosco

In 1956, Bing Crosby recorded one of his few "concept" albums for Decca Records called *Songs I Wish I Had Sung*. A "concept" album, which was made popular by Frank Sinatra during his Capitol years, is when selections on an album are chosen for a particular theme or mood the album is trying to create. Bing's 1956 concept album dealt with songs that were made famous by other male singers like Sinatra, Dean Martin and the Mills Brothers, among others. I thought it would be interesting to take that concept one step further and look at some of the songs I wish Bing Crosby had sung commercially but never did.

It is often said that in years to come George Gershwin will be grouped among classical composers like Beethoven and Mozart, and I feel that he was one of the great American composers. Bing recorded a number of Gershwin songs during his career such as 1936's "I Got Plenty of Nuttin'," 1939's "Somebody Loves Me," and 1944's "Mine," but he never recorded my favorite Gershwin song, "Someone To Watch Over Me." George Gershwin wrote the song for actress Gertrude Lawrence to sing in the Broadway show *Oh, Kay!* in 1925. Bing did sing part of the song on his Philco radio show of February 11, 1948, but it was buried in a medley of songs he sang with British actress Bea Lillie, who was his guest on that show. For the most part the listening public was denied the pleasure of hearing Bing sing this song about looking for a love.

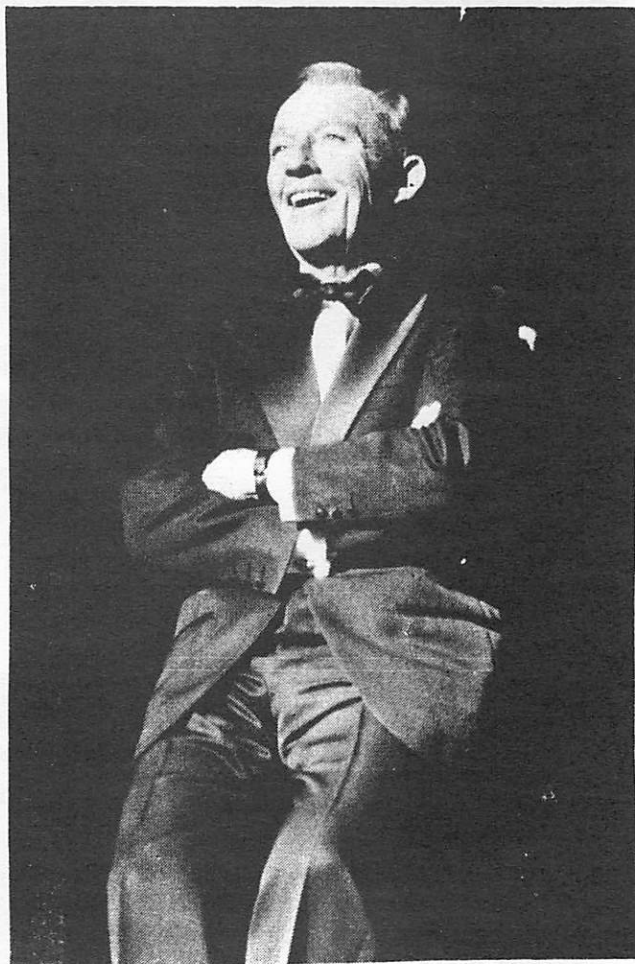
My favorite songwriting team is Richard Rodgers and Lorenz Hart. They wrote the songs for the Bing Crosby-W.C. Fields Movie *Mississippi* in 1935, but for the most part Bing did not record many of their songs. I wish Bing would have recorded the haunting ballad "Spring Is Here," but he never even sang it on a radio show. I have to be content with a great version by Frank Sinatra. Bing also would have done a good version of "Dancing On The Ceiling" in the 1950s with his maturing voice. Again, as far as I know Bing never sang it in public. Sinatra sang a good version on a 1955 album, and I like a version done by lounge singer Jeri Southern.

The height of Bing Crosby's popularity was in the 1940s, and Bing had the chance to record some of the decade's most popular songs like "White Christmas" and "Swingin' On A Star." However, Bing never recorded many popular songs of the forties. The most surprising omission is "Polkadots And Moonbeams." The song was written by Bing's favorite team of Johnny Burke and Jimmy Van Heusen, and the duo wrote many of Bing's hits of that era. It was recorded by many crooners of the day like Sinatra, Dick Haymes, and Dick Todd -- but not by Bing. My favor-

ite version of that song is the one Frank Sinatra did when he was still with the Tommy Dorsey Orchestra. Another song that was popular in the 1940s was "Body And Soul." This song of lost and tortured love would have been right up Bing's alley in the forties. The biggest version was an instrumental version that Coleman Hawkins did, but everyone from Tony Martin to Lena Horne recorded it. I think I like best Dinah Shore's version from the late 1940s.

Of course, we must realize that it was impossible for Bing to record every song that was written. He did record more than anyone else, waxing some 2600 songs on to records from 1926 until his death in 1977. If Bing had survived after that game of golf in Spain, imagine how many more songs he would have sung. The world will never know, but it's good to dream!

(NOTE: I am interested in knowing what other songs you would have liked Bing Crosby to record that he didn't get around to. Please send any ideas you have to me, and I will incorporate them into another article in the next issue. Feel free to write to me at 2533 Rose Drive, Glenshaw, PA 15116.)



Work is Fun!.....with the PHILCO 1201

By Greg Van Beek

Wednesday is Bingsday ♪

Listen to Bing Crosby on Philco Radio Time,
his one and only radio program.
Every Wednesday at 10 P. M. in the East,
9 P. M. everywhere else, ABC Network
and many additional stations.



♪ *Bing Crosby*, star of Philco Radio Time, ♪

enjoying the sensational Philco 1201

It was a perfect match, radio's most popular male singer and Philco, at the time the world's largest radio manufacturer. In 1946, after 10 years as host of the Kraft Music Hall on NBC, Bing switched to ABC for a new series called Philco Radio Time. Once people got used to the new transcribed (pre-recorded) format, the series quickly rivaled the popularity of the Kraft shows.

Philco wasted no time in using Bing to promote its vast array of products. These were the first post-war radios available, and Philco had a revolutionary new table model radio-phonograph that was already being advertised on the second show of the series (Oct. 23, 1946). It was called the 1201.

What made this set so unique was the way it would play records (78 rpm's; long-playing records would first be introduced in 1948). Previously on table model radio/phono combos, one would have to lift a lid, place the record on the turntable and manually move the tone arm onto the record. After a number of plays (depending on what type of needle was used), the needle would become worn and would cause permanent scratches to a record. So you would have to loosen a thumbscrew on the front of the tone arm and insert a new needle (which looked like the point of a thumbtack, but was larger). On the 1201, you need to do none of those things!

To play a record on the 1201, you just pull open a door on the front of the cabinet, slide in your record, shut the door, and it plays!! When you reach the end of the record, a mercury-filled sensor automatically stops the turntable from turning, and you open the door and take out your record, then put in a different one (or just open and close the door to play the same one over again).

The door uses a pulley system to control the tone arm. When the door is opened, the tone arm is pulled up and moved over to the edge of a record. When the door is closed, the pulley lowers the arm onto the record. The spindle is also connected to the operation of the door. When the door is opened, the spindle retracts flush with the turntable so you can slide the record in or out. Once the door is closed, the spindle pops up to secure the record in place.

The set was an overnight sensation, and in 1946 238,723 Model 1201s were sold! No doubt the heavy advertising campaign by Philco on the Crosby show (as well as the Burl Ives show, also sponsored by Philco) had something to do with this. Throughout 1946 and 1947 (the 1947 Model 1201 was identical in appearance to the 1946 model, but "only" 30,463 were produced), hardly a week went by that Philco Radio Time didn't devote at least one of the two commercials to the 1201. Many times, elaborate parodies of popular songs were written for Bing and his guests to sing. In 1947, Bing's most popular guest star (and the "man of the hour" in show business due to the phenomenal comeback he achieved via the 1946 movie bio of his life, *The Jolson Story*), was Al Jolson. Together, Al and Bing sang several jingles for the 1201, including one based on the song "Dixie." The first jin-

gle they performed suffered from lack of rehearsal, which made for an hilarious situation as both of these great artists struggled to find their lines.

Philco also produced a console model with the slide-in record player in 1947. This was the Model 1260, and it sold for \$129.95. (Try getting a console TV for that today!) It was released in the fall, in conjunction with Bing starting his second season for the Philco people. 1948 was the last year Philco used their unique slide-in record player. The 1201 was given a radical new design with the speaker protruding above the cabinet. It was called the 1401. In the fall of 1948, Philco offered the first long-playing record player attachment (33 1/3 rpm) for radios, and this new sensation effectively brought the demise of the 78 rpm several years later. Also, the 1948-49 season marked Bing's last for Philco.

Just recently, via the internet, I was able to find an original 1946 Model 1201 in working order, and it is really nostalgic to listen to Bing's 78s played this way. It makes you feel it's 1946 and you're tuned into Philco Radio Time when you listen to the records of songs Bing was broadcasting at the time, like "You Keep Coming Back Like A Song," "A Gal In Calico," "My Heart Goes Crazy," "Kokomo, Indiana," etc.

If any of the members would like to find a Model 1201 for their collections (or to use as a 78 rpm player, which in itself is getting hard to find), feel free to contact me. I found several other sets available over the internet. Write to me at:

929 Hillcrest St.

West Bend, WI 53095

or e-mail me at:

tvanbeek@execpc.com

As Al Jolson and Bing sang, "For Jazz or operatic, in a ballroom or an attic, get the simple but dramatic 1201!"

Hope designated honorary veteran

WASHINGTON — Bob Hope was named an honorary U.S. veteran Wednesday for his half-century of entertaining the troops around the world.

Mr. Hope, 94, attended the ceremony in the Capitol Rotunda and rose to thank the crowd of lawmakers and other officials, many of whom watched his shows as servicemen during wartime. Mr. Hope, the first American to be so honored by Congress, began his military shows in 1941.

Sen. Strom Thurmond, R-S.C., also 94, presented a resolution to Mr. Hope and called him "a great man, great American, a great entertainer."

Article courtesy of Pete Cakanic

Home on the Web

Since only a small percentage of our members are connected to the internet, we thought some of the rest of you might like to see what is available there concerning Bing Crosby. There are three major web sites, those operated by Steve Lewis, Crissi Newton, and Hobie and Cathie Wilson. Each site has many links to other sources and contains a great deal of information about Bing. Included are some actual unedited bulletin board notices from Steve Lewis' site.

I'm Dreaming of a White Christmas . . .

- [Bing Crosby FAQs](#)
- [What's News?](#)
- [Bulletin Board](#)
- [Bing on TV](#)
- [Crosby Internet Links](#)
- [Bing on CD](#)
- [Bing's Holiday Songs](#)
- [White Christmas](#)
- [December Audio Selection](#)
- [Discography 1926-77](#)
- [Filmography 1930-1972](#)
- [Quotations About Bing](#)
- [Lyrics to Bing's Hits](#)
- [Search The Museum](#)

Merry Christmas



STEVE LEWIS' HOME PAGE

Holiday In Your Heart

Posted by [Greg Van Beek](#) on December 15, 1997 at 17:58:07:

Anybody watch the movie on ABC last night, "Holiday In your Heart" with Bernadette Peters and LeAnn Rimes?

I only caught about the last half of it, but in that short time they played 2 Bing songs all the way through as background music, "Santa Claus is Comin' to Town" and "Round & Round the Christmas Tree".

Also, in a strange coincidence (since Bernadette was guest on Bing's 1976 Christmas special), someone comes up to her on the street in the film and says "Didn't you used to be Faith Shawn? (the character Peters played in the film). Sound familiar? Bing was telling that story of how someone came up to him outside NBC and asked if he "used to be Bing Crosby" during his 1976 concert tour and it became a well known joke (since it was recorded on his London Palladium album).

Bing at Gonzaga

Posted by [Erin O'Brien](#) on December 15, 1997 at 14:18:12:

Does anyone know if Bing was kicked out of Gonzaga? It's a little "fact" I recently heard.

Thanks for the help.

Goldilocks

Posted by Helen Yood on December 03, 1997 at 22:27:39:

I am looking for a record done by Bing Crosby and his family. It is a recording of Goldilocks and the Three Bears. I'd love any information someone might have about this record. Thanks.

Re: Goldilocks

Posted by Wayne Martin, Club Crosby on December 05, 1997 at 06:41:55:

In Reply to: Goldilocks posted by Helen Yood on December 03, 1997 at 22:27:39:

Hi:

The Goldilocks record (from a TV production) was issued on LP: Decca DL-3511 (special issue for Evans-Black Carpets, sponsor of the show), also on Disneyland ST-3998. Songs included are "Take a Longer Look" and "The Human Race." The entire show was released on video tape several years ago, but I believe it is now out of print. Hope this helps.

Wayne Martin, Club Crosby.

The Most Frequently Heard Voice Of The Twentieth Century



Bing Crosby

It is said that the voice of Bing Crosby has been heard by more people than the voice of any other human being who ever lived. October 14, 1997, will mark the 20th anniversary of Crosby's death. Although his easy-flowing, rhythmic voice has been stilled, he leaves behind a wealth of movies and music for our present-day enjoyment. His fans range in age from the very young to the not-so very young. With the re-releases of his most popular movies and music, hopefully, the number of Bing fans will continue to grow. Crosby was one of the innovators of popular music and his contributions should not go unnoticed. This page, honoring the Great Crosby, is for the life-long fans and especially for those who are just now discovering his talents. May he never be forgotten. . .

BING & FRIENDS LISTENING CLUB

Posted by David Lobosco on December 02, 1997 at 13:02:34:

There are countless fan clubs dedicated to the memory of Bing Crosby, but I have come up with a novel idea. How about a listening club dedicated to the music of Bing Crosby and his peers?

Depending on the response to this, I am proposing to start a tape club that would circulate the music of the 1930s to 1950s with a special emphasis on Bing Crosby. The club would be free and all you would have to do would be to send a blank 90 minute cassette, and I would fill it up with the show for the month. I would welcome requests and suggestions, too.

Is there an interest out there for a club of this nature? I believe it would definitely be unique. Please e-mail me if you are interested in becoming a charter member. Include your street address, and I will send you info on the club.

I am very excited about the idea, so let me know how you all think.

David Lobosco

Posted by FRED SEVEKOW on December 20, 1997 at 19:55:36:

To Steven Lewis and all Bing Bulletin Board readers:

This is to express my sincere gratitude to Steven Lewis for hosting this Website and for expending the tremendous amount of time and effort it must require.

Steve, you have enriched my life as well(I'm sure)as the lives of your many readers.

BING'S FRIENDS AND COLLECTORS SOCIETY

OFFICIAL WEB SITE



The youngest of Bing's fan clubs, Bing's Friends and Collectors Society

Remembering Bing..... 20 years later

by Greg Van Beek

I had the pleasure of co-hosting a 2 1/2 hour radio tribute to Bing Crosby on Sunday, October 12 over the local West Bend, Wisconsin station, AM 1470 WBKV. I would like to share the experience of my "radio debut" with the readers of *BINGANG*.

West Bend is a town of 25,000, and each Sunday morning from 8 to 10:30 am, the local radio station features a program called "Big Band to Broadway" hosted by resident DJ Rich Michaels. Several weeks this past year, Rich played one of the Kraft Music Hall shows on the LaserLight set in it's entirety, which I thought was a real treat. During one of the KMH's in mid July, I phoned the station and told the DJ how much I enjoyed hearing these shows on the air. We got to talking about Bing, and I mentioned that this October it would be 20 years since his death, which he was not aware of. I said I have a decent sized collection of Bing and inquired if he'd have any interest in doing a tribute to him on the closest Sunday to October 14. He said "Absolutely!" When he learned of my age of 25, he was even more enthusiastic, offering to devote the whole 150 minutes to Bing and having me as his special guest.

I thought choosing the material to play would be a cinch- WRONG! Not that I didn't have more than enough to fill the time, the hard part is deciding what to include and what to leave out. The things I chose were on so many different sources (Lp's, CD's, audio and video tape, etc.) that I decided it would be easiest to assemble everything on an audio cassette to play on the air. Rich had no problem with that, so we were off and running.

I assembled all the songs in groups of 3-4, leaving a 5 second pause between each group to allow an introduction for each, and space for the obligatory commercials. I presented Rich with a copy of the tape in advance for his approval, and a copy of the latest *BINGANG* (as I said I wanted to do a commercial or two for our club). He was more than pleased with both, so much so that he put together a promo for the show that ran several times a day each day of the week prior to October 12. In many cases, friends and neighbors who heard the commercials learned that I was a Bing fan and collector for the first time. It was quite a shock to some!

I'd be lying if I said I wasn't a bit nervous the day of the show, but I didn't get the dreaded "mike fright" and totally freeze up. Listening to the tape of the show now, I find myself cringing when I hear myself, but response was good. It was most gratifying to see the phone lines light up whenever Rich offered a tape of the songs from the show to the fifth caller. They began calling before he even read the phone number and continued calling well after he had a winner!

All in all, it was an enjoyable and gratifying experience for me, and I'm grateful for the opportunity to

pay tribute to Bing in this fashion. Evidently Rich was impressed, as he wants me to return with a Bing Crosby Christmas show. So Bing Crosby is not a forgotten man here in south eastern Wisconsin.

Here is a listing of the songs I featured by Bing:

- * Sentimental Journey (Rich's weekly opener, usually by Les Brown, now by Bing for this week only)
- * Where the Blue of the Night
- * There's Nothing I Haven't Sung About
- * True Love (w/ Rosemary Clooney)
- * The Bells of St. Mary's
- * Too Ra Loo Ra Loo Ral
- * Dear Hearts and Gentle People
- * Sam's Song (w/ Nat King Cole)
- * I Can't Begin To Tell You
- * Gone Fishin' (w/ Louis Armstrong)
- * Istanbul (w/ Ella Fitzgerald)
- * medley with Al Jolson from 3/5/47 Philco show
- * medley with Frank Sinatra (11/22/44 Sinatra show)
- * medley with Dean Martin (10/7/71 Martin show)
- * The Oldest Established (w/ Frank & Dean)
- * Put It There, Pal (w/ Hope, unissued take)
- * For What? (w/ Hope from 6/18/47 Philco show)
- * Teamwork (w/ Hope)
- * Don't Fence Me In (w/ Andrews Sisters)
- * Wolverton Mountain
- * In A Little Spanish Town (w/ Andy Williams)
- * medley of 4 songs with Perry Como from 1960
- * Wait Til The Sun Shines Nellie (w/ Judy Garland)
- * Embraceable You (w/ Judy Garland)
- * The Way We Were (w/ Liza Minnelli)
- * medley of songs from '60s & '70s TV (w/ the Temptations, Diana Ross, Roger Miller, Fred Astaire, David Bowie, Paul Anka)
- * That's What Life Is All About
- * Frenesi
- * Yesterday When I Was Young
- * 4 songs recorded 10/11/77 (incl. Once In A While)
- * White Christmas & intro. to (from Bing's last Christmas special, 1977)

Rosemary Clooney Married

Rosemary Clooney, 69, married a long-time friend, Dante Di Paolo, on November 7 in her home town of Maysville, Kentucky.

Guests included Bob Hope, who arrived well into the ceremony, and broke up the wedding party and guests by singing "Get Me To the Church On Time" as he was ushered down the aisle.

Club Crosby sent a letter to Miss Clooney congratulating her and giving her our best wishes for a happy married life. We also told her that she will always be important to Bing's fans because of that special blend of voices that she and Bing had.



BINGsings



By Charles Baillie

In the six months since our summer report, some excellent Crosby CDs have been produced. A number of our members have been involved, and we owe them a vote of thanks for their efforts in convincing MCA (USA and England), Reader's Digest, and others that there is still a market for good music.

My personal favorite of the recent issues is "Memories," a 26-track CD which includes 22 titles never before available on compact disc. The project was "quarterbacked" by Jim Reilly, Editor of "Keeping Track," the CD/Record Column in "BING," magazine of The International Crosby Circle. Jim indicates he received help from Leslie Gaylor, Stan White, Ernest Sutkowski, Phil Clarke, Malcolm Macfarlane, Ken Barnes, Barry Whittingham, Fred Reynolds, and Gwen Harvey. The selections are excellent, and the sound is the best I have ever heard on a compact disc. Also, Jim has written very interesting sleeve notes.

BING CROSBY "MEMORIES"--MCLD 19360 MCA

\$20.00



BING CROSBY

1. WHEN THE WORLD WAS YOUNG 3:52
2. IF YOU LOVE ME (I WON'T CARE) 3:17
3. IN THE GOOD OLD SUMMERTIME 2:14
4. WALK ME BY THE RIVER 3:22
5. LOST IN LOVELINESS 3:06
6. I DIDN'T SLIP I WASN'T PUSHED I FELL 3:11
7. INDIAN SUMMER 3:01
8. THE GIRL WITH PIGTAILS IN HER HAIR 2:36
9. LITTLE LADY MAKEBELIEVE 3:15
10. THE FOUR WINDS AND THE SEVEN SEAS 3:22
11. HELLO YOUNG LOVERS 3:16
12. WHISTLING IN THE WILLOWOOD 3:26
13. WHY CAN'T YOU BEHAVE 3:02
14. ANY TOWN IS PARIS WHEN YOU'RE YOUNG 3:26
15. NO OTHER LOVE 3:45
16. FRIENDLY MOUNTAINS 3:04
17. I'LL SEE YOU IN MY DREAMS 3:27
18. MEMORIES 3:13
19. WHEN MOTHER NATURE SINGS HER LULLABY 3:06
20. CARELESS HANDS 2:44
21. SMILE RIGHT BACK AT THE SUN 2:42
22. THE GIRL FRIEND 2:43
23. HELPLESS 3:12
24. WHO GAVE YOU THE ROSES 2:33
25. A QUIET GIRL 3:12
26. ROW ROW ROW 2:18

The second CD, "Bing's Gold Records," comes as a result of the great rapport enjoyed by member Wig Wiggins with executives of MCA. With Wig's urging, MCA has released this compilation of Bing's 21 Gold Decca Records. The selections, obviously, are great; and the sound from the original Decca recordings is excellent. Wig has also written most informative sleeve notes for this landmark disc.

BING CROSBY "BING'S GOLD RECORDS"--MCAD 11719

\$13.99

BING CROSBY BING'S GOLD RECORDS



BING'S GOLD RECORDS The Original Decca Recordings

- | | |
|--|--|
| 1. SWEET LEILANI | 12. I CAN'T BEGIN TO TELL YOU |
| 2. NEW SAN ANTONIO ROSE | 13. MacNAMARA'S BAND |
| 3. WHITE CHRISTMAS | 14. SOUTH AMERICA,
TAKE IT AWAY |
| 4. SILENT NIGHT, HOLY NIGHT
(TRADITIONAL,
ORIGINAL LYRICS) | 15. ALEXANDER'S
RAGTIME BAND |
| 5. SUNDAY, MONDAY OR ALWAYS | 16. WHIFFENPOOF SONG |
| 6. PISTOL PACKIN' MAMA | 17. NOW IS THE HOUR
(MAORI FAREWELL SONG) |
| 7. JINGLE BELLS | 18. GALWAY BAY |
| 8. I'LL BE HOME FOR CHRISTMAS | 19. DEAR HEARTS AND
GENTLE PEOPLE |
| 9. SWINGING ON A STAR | 20. PLAY A SIMPLE MELODY |
| 10. TOO-RA-LOO-RA-LOO-RAL
(THAT'S AN IRISH LULLABY) | 21. SAM'S SONG |
| 11. DON'T FENCE ME IN | |

BING CROSBY'S GOLD RECORDS

BING CROSBY'S GOLD RECORDS

The third CD is the result of the persistence of member Ernest Sutkowski in contacting executives of Reader's Digest CD Division. As those of you who have been subscribers to Reader's Digest Magazine over the years may know, the company issued two very good LP albums-- "Bing Sings" and "Bing Sings Again"--a number of years ago. This four compact disc 80-track album, "Bing Crosby: His Greatest Hits and Finest Performances," features selections from these LP albums.

BING CROSBY: HIS GREATEST HITS AND FINEST PERFORMANCES \$54.96
Reader's Digest (1-800-499-9656)



- DISC 1
SWINGING ON A STAR**
Bing's Greatest No. 1 Hits
1. Moonlight Becomes You*
 2. Remember Me?
 3. I Can't Begin to Tell You with Carmen Cavallaro, piano
 4. Now Is the Hour (Maori Farewell Song) with The Ken Darby Choir
 5. Sierra Sue*
 6. I've Got a Pocketful of Dreams*
 7. The Moon Got In My Eyes*
 8. It's Been a Long, Long Time with the Ken Paul Trio
 9. White Christmas*
 10. You Must Have Been a Beautiful Baby with Bob Crosby and His Orchestra
 11. I Love You*
 12. Only Forever*
 13. Sunday, Monday or Always with The Ken Darby Singers
 14. Swinging on a Star with The Williams Brothers Quartet*
 15. It's Easy to Remember with George Stoll and His Orchestra, The Rhythmatics and Three Shades of Blue
 16. Sweet Leilani with Lani McIntire and His Hawaiians
 17. Pennies from Heaven with George Stoll and His Orchestra
 18. San Fernando Valley*
 19. Red Sails in the Sunset with Victor Young and His Orchestra
 20. I'll Be Seeing You*

*with John Scott Trotter and His Orchestra



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Universal City, CA 91608

PUT IT THERE, P.M.

- Bing and His Friends
1. Play a Simple Melody with Gary Crosby and The Marmalade All Stars
 2. Pistol Packin' Mama with The Andrews Sisters and Vic Schoen and His Orchestra
 3. Small Fry with Johnny Mercer and the Victor Young Small Fryers
 4. (There'll Be a) Hot Time in the Town of Berlin with The Andrews Sisters and Vic Schoen and His Orchestra
 5. The Whiffenpoof Song with the Fred Waring Glee Club
 6. The Road to Morocco (alternate take) with Bob Hope and Vic Schoen and His Orchestra
 7. Don't Fence Me In with The Andrews Sisters and Vic Schoen and His Orchestra
 8. The Spaniard That Blighted My Life with Al Johnson and Morris Stokell and His Orchestra
 9. Ac-Cent-Tchu-Ate the Positive with The Andrews Sisters and Vic Schoen and His Orchestra
 10. Bob White (Whatcha Gonna Swing Tonight?) with Connie Boswell and John Scott Trotter and His Orchestra
 11. People Will Say We're in Love with George Stoll and His Orchestra
 12. South America, Take It Away with The Andrews Sisters and Vic Schoen and His Orchestra
 13. Sam's Song (The Happy Tune) with Gary Crosby and The Marmalade All Stars
 14. Chicago... Style with Bob Hope and Joe Lally and His Orchestra
 15. Along the Navajo Trail with The Andrews Sisters and Vic Schoen and His Orchestra
 16. Alexander's Ragtime Band with The Andrews Sisters and Vic Schoen and His Orchestra
 17. Is You or Is You Ain't (Ma Baby) with The Andrews Sisters and Vic Schoen and His Orchestra
 18. In the Cool, Cool, Cool of the Evening with Jane Wymann, The 4 Hits & A Miss and Marmalade and His All Stars
 19. Silver Bells with Carol Richards and John Scott Trotter and His Orchestra
 20. Put It There, Pal with Bob Hope and Vic Schoen and His Orchestra

Bing Crosby
His Greatest Hits and Finest Performances

- DISC 2
TOO MARVELOUS FOR WORDS**
All-Time Crosby Classics
1. Some Enchanted Evening*
 2. Too Ra-Loo-Ra-Loo-Ral (That's an Irish Lullaby)*
 3. Personality with Eddie Condon and His Orchestra
 4. June in January with George Stoll and His Orchestra
 5. Deep in the Heart of Texas with Woody Herman and His Woodchoppers
 6. Galway Bay with Victor Young and His Orchestra
 7. It's the Natural Thing to Do*
 8. MacNamara's Band with The Jintons and Bob Haggart and His Orchestra
 9. Amor*
 10. I'm an Old Cowhand (from the Rio Grande) with Jimmy Dorsey and His Orchestra
 11. Please*
 12. Where the Blue of the Night (Meets the Gold of the Day) with The Paradise Island Trio
 13. Dear Hearts and Gentle People with The Rhythmatics and The Perry Birkin String Band
 14. Soon with George Stoll and His Orchestra
 15. On the Atchison, Topeka and the Santa Fe with Sam Hiss and A.M.*
 16. I'll Be Home for Christmas*
 17. Too Marvelous for Words with Jimmy Dorsey and His Orchestra
 18. Far Away Places with The Ken Darby Choir
 19. Around the World with Buddy Cole and His Orchestra
 20. Silent Night with The Guardians Quartet and Victor Young and His Orchestra

*with John Scott Trotter and His Orchestra

- DISC 4
THE RADIO YEARS**
Bing and His Buddies on the Air
1. Medley: Louise/Mimi with Maurice Chevalier
 2. I Don't Know Why with Lauren Bacall
 3. Moonlight Bay with Gary Crosby
 4. If I Knew You Were Comin' I'd've Baked a Cake with Bob Hope
 5. On Top of Old Smokey with Burl Ives
 6. Surrey with the Fringe on Top with Helen O'Connell
 7. Young at Heart
 8. Two to Tango with Rosemary Clooney and The Rhythmatics
 9. You Gotta Start Off Each Day with a Song with Jimmy Durante*
 10. Vaya Con Dios
 11. Medley: Lazy River/Paper Doll with The Mills Brothers
 12. Hand Holidis' Music with Rudy Vallee and Walter O'Keefe
 13. On a Slow Boat to China with Peggy Lee
 14. It Might As Well Be Spring with George Burns
 15. That's a Plenty with Connie Boswell and The Flying Pan Five
 16. I Can Dream, Can't I? with The Andrews Sisters
 17. Clancy Lowered the Boom with Dennis Day
 18. For Me and My Gal with Judy Garland
 19. Till We Meet Again with Fast Fats
 20. May the Good Lord Bless and Keep You with Nat "King" Cole and The Andrews Sisters

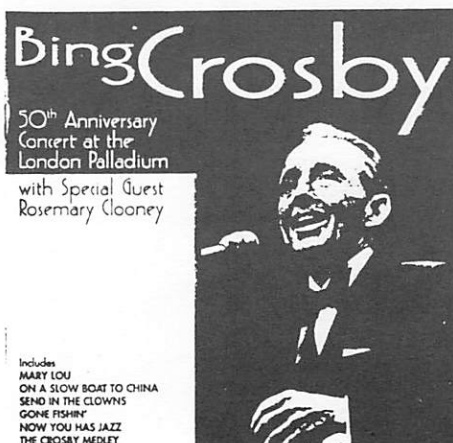
*with Skitch Henderson and His Orchestra
All others with John Scott Trotter and His Orchestra

UNIVERSAL MUSIC
Special Markets, Inc.
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Universal City, CA 91608

For the next group of CDs, we thank Ken Barnes, who produced the United Artists albums with Bing and Pete Moore's Orchestra in the mid-seventies, primarily in England. Ken, at Bing's request, also organized an audio recording of Bing's Palladium concert in London on June 24 and 25, 1976. The results are outstanding when transferred to compact disc. A big plus is the interesting sleeve notes by Ken, Gary Giddens, Ray Stevens, and others.

BING CROSBY AT THE LONDON PALLADIUM
EMI Music 7243-8-57847-2-2

\$16.00



ORCHESTRAL INTRODUCTION:

1. Where the Blue of the Night

BING:

2. The Pleasure of Your Company
3. Mary Lou
4. Where the Morning Glories Grow
5. At My Time of Life
6. On a Slow Boat to China
7. By Myself
8. Tenderly
9. 50 Ways to Leave Your Lover
10. Send in the Clowns
11. Gone Fishin'
12. Now You Has Jazz
13. The Man That Got Away
14. Hallelujah

BING & PETE MOORE BAND:

14. Great Day
15. Just One of Those Things
16. "The Crosby Medley"
 - a. I Surrender, Dear
 - b. Swinging on a Star
 - c. Wrap Your Troubles in Dreams
 - d. True Love
 - e. Don't Fence Me In
 - f. Pennies from Heaven
 - g. Blue Hawaii
 - h. Sweet Leilani
 - i. Too Ra-Loo-Ra-Loo-Ral
 - j. Just One More Chance
 - k. Them There Eyes
 - l. Moonlight Becomes You
 - m. You Are My Sunshine
 - n. I'll Be Seeing You
 - o. The White Cliffs of Dover
 - p. When the Lights Go On Again
 - q. Ac-Cent-Tchu-Ate the Positive

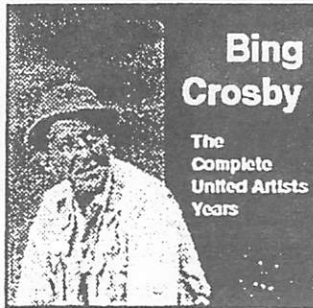
- r. Please
 - s. Baby Face
 - t. South of the Border
 - u. Galway Bay
 - v. Dinah
 - w. San Fernando Valley
 - x. I Found a Million Dollar Baby
 - y. San Antonio Rose
 - z. I'm an Old Cowhand
 - aa. In a Little Spanish Town
 - ab. Wait Til the Sun Shines, Nellie (w/Kathryn Crosby)
 - ac. Easy To Remember
 - ad. Blue Skies
 - ae. It's Been a Long, Long Time
 - af. Mississippi Mud
 - ag. Ol' Man River
- BING:**
17. That's What Life Is All About
- ORCHESTRAL CLOSING:**
18. Where the Blue of the Night

BING CROSBY

The Complete United Artists Sessions

CDBING1 (3 CD set) Price: \$23.95

3 CD Set. Disc 1: That's What Life Is All About; We've Only Just Begun; The Best Things In Life Are Free; Great Day; Children; The More I See You; I Got Rhythm; No Time At All; A Little Love And Understanding; The Good Old Times; Cabaret; Send In The Clowns; Change Partners; Looking At You; Yours Sincerely; How Are Things In Glocca Morra?; The Woman On Your Arm; Bon Vivant; When A Child Is Born; That's What Life Is All About-reprise. Disc 2: The Pleasure Of Your Company; Good Companions / And Points Beyond; The Pleasure Of Your Company; Introduction To The Way We Were; The Way We Were; Cuando Cliente El Sol; Sing; You've Got A Friend; My Cup Runneth Over; A Song For You; Top Billing; Roxie; Pick Yourself Up; Sing; Mr Keyboard Man; How Lucky Can You Get; Spring, Spring, Spring; I've A Shooting Box In Scotland; In The Cool, Cool, Cool Of The Evening; A Couple Of Song And Dance Men; Top Billing-reprise; No Time At All; "Session Sound Bites"; Paris Holiday; Nothing In Common. Disc 3: Come Share The Wine; I Love To Dance Like They Used To Dance; Beautiful Memories; Hello Dolly; My Heart Stood Still; My Resistance Is Low; With A Song In My Heart; Breezin' Along With The Breeze; Razzle Dazzle; Have A Nice Day; Heat Wave; Something To Remember You By; I'll Never Fall In Love Again; What I Did For Love; Deja Vu (As Tho' You Never Went Away); Some Sunny Day; Thou Swell; At My Time Of Life; The Only Way To Go.



Los Angeles Times

WEDNESDAY, OCTOBER 22, 1997

MORNING REPORT

Arts and entertainment reports from The Times, national and international news services and the nation's press.

'Candle' in the Guinness: Just 37 days after its release, "Candle in the Wind '97"—Elton John's tribute to Princess Diana—has been declared the world's biggest-selling single recording. The Guinness Book of Records said Tuesday that nearly 31.5 million copies of the record had been shipped around the world. The shipment figure—the number of records ordered by stores—is always ahead of actual sales, but the Guinness Book of Records and Guinness Book of British Hit Singles issued a statement saying they had decided to accept the figure as the best estimate of sales to date. A statement said the figure was certainly more accurate than the 30 million estimate for the previous record-holder, Bing Crosby's "White Christmas," which was compiled over 35 years and mostly before reliable accounting systems. Artists' royalties and other profits from "Candle" will go to the fund set up to benefit Diana's many charities.

F.B. "Wig" Wiggins, American Representative, International Crosby Circle, reports Jonzo Records, "The Chronological Bing Crosby" JZCD-13 and JZCD-14, are now available. U.S. and Canadian collectors can order the CDs from Wig for \$20.00 each (U.S. funds) which includes postage and shipping. The address: Mr. F.B. Wiggins, 5608 North 34th Street, Arlington, VA 22207 (Phone 703-241-5608).



- JZCD 13**
1. LEARN TO CROON (B779-A)
 2. MOONSTRUCK
 3. MY LOVE
 4. I'VE GOT TO PASS YOUR HOUSE TO GET TO MY HOUSE - A
 5. I'VE GOT TO PASS YOUR HOUSE TO GET TO MY HOUSE - B
 6. BLUE PRELUDE - A
 7. BLUE PRELUDE - B
 8. I WOULD IF I COULD BUT I CAN'T
 9. LEARN TO CROON (B793-A)
 10. LEARN TO CROON (B793-B)
 11. SHADOW WALTZ
 12. I'VE GOT TO SING A TORCH SONG - A
 13. I'VE GOT TO SING A TORCH SONG - Ref.
 14. THERE'S A CABIN IN THE PINES
 15. DOWN THE OLD OX ROAD
 16. THANKS
 17. THE DAY YOU CAME ALONG
 18. I GUESS IT HAD TO BE THAT WAY
 19. BLACK MOONLIGHT - A
 20. BLACK MOONLIGHT - B
 21. BEAUTIFUL GIRL
 22. THE LAST ROUND UP
 23. AFTER SUNDOWN
 24. HOME ON THE RANGE

1. WE'LL MAKE HAY WHILE THE SUN SHINES (3:12)
 2. TEMPTATION-A (3:05)
 3. TEMPTATION-B (2:47)
 4. OUR BIG LOVE SCENE (3:17)
 5. DID YOU EVER SEE A DREAM WALKING? (3:07)
 6. LET'S SPEND AN EVENING AT HOME-A (3:05)
 7. LET'S SPEND AN EVENING AT HOME-B (3:02)
 8. LOVE THY NEIGHBOUR-A (3:06)
 9. LOVE THY NEIGHBOUR-B (3:03)
 10. LOVE THY NEIGHBOUR-C (3:08)
 11. ONCE IN A BLUE MOON-A (3:14)
 12. ONCE IN A BLUE MOON-B (3:09)
 13. GOODNIGHT, LOVELY LITTLE LADY-A (3:08)
 14. GOODNIGHT, LOVELY LITTLE LADY-B (2:52)
 15. MAY 17-A (2:54)
 16. MAY 17-B (2:43)
 17. LITTLE DUTCH MILL-A (2:46)
 18. LITTLE DUTCH MILL-B (2:48)
 19. SHADOWS OF LOVE-A (2:44)
 20. SHADOWS OF LOVE-B (3:05)
 21. SHE REMINDS ME OF YOU-A (3:07)
 22. SHE REMINDS ME OF YOU-B (2:55)
 23. RIDIN' AROUND IN THE RAIN-A (2:55)
 24. RIDIN' AROUND IN THE RAIN-B (2:55)
- Total playing time 73 minutes 45 seconds.



Member David Lobosco identified the next 2-disc set "Great Moments with Bing Crosby and Friends" which gives us a nice selection of numbers from Bing's radio shows. The sound is very good.

GREAT MOMENTS WITH BING CROSBY AND FRIENDS

\$21.00

(InterMusic-OTA-101979)

GREAT MOMENTS WITH



Bing Crosby, all tracks
Intro: Where the Blue
of the Night
Don't Fence Me In (w/Music Makers)
Moonlight Becomes You
Ac-cent-tchu-ate the Positive
Philco advertisement
Moonlight Bay (w/Charioteers)
Hut-Sut Song (w/Connie Boswell)
Sleigh Ride in July
It Makes No Difference Now
Amor
Maybe You'll Be There (w/P. Lee)
Sentimental Journey (w/Charioteers)
Where the Blue of the Night
The Way You Look Tonight
(w/Trudy Erwin)
Please
Lazy Bones (w/Louis Armstrong)
It's Always You
Ghost Riders in the Sky
Remember Me
Connecticut (w/Judy Garland)
Home on the Range

If I Had My Way
You Don't Have to Know the
Language
I'm Always Chasing Rainbows
Night Train to Memphis
People Will Say We're in Love
(w/Trudy Erwin)
More and More
White Christmas (w/T. Irwin)
Closing
DISC 2
Introduction
Pistol Packin' Mama
Oh, What a Beautiful Morning
(w/Trudy Erwin)
Deep in the Heart of Texas
Poinciana
Thank Your Lucky Stars
All My Love
Manhattan (w/Connie Boswell)
Now Is the Hour

I've Got a Crush on You (w/P. Lee)
Easter Parade
War Bonds Message
It's All Over Now
You've Got Me Where You Want Me
(w/E. Baird)
Medley from Mississippi
Some Enchanted Evening
Between 18th-19th on
Chestnut St. (w/Boswell)
Loch Lomond
Put It There, Pal (w/Hope)
Whistle While You Work
As Time Goes By
Maybe It's Because
(w/J. Garland)
It's Only a Paper Moon
Kraft Advertisement
Maria Elena
Paper Doll
I'll Be Home for Christmas
Mona Lisa
Closing: Goodnight Irene
(w/B. Hope & J. Garland)

This CD was located at Tower Records in Pasadena. "Great Film Songs--Bing Crosby at the Movies" has 20 tracks with only one that has not been previously issued on CD--"Pessimistic Character (With the Crab-Apple Face)." The tracks are "original recordings" processed by "CEDAR" so the sound is good. Here are the details.

GREAT FILM SONGS--BING CROSBY AT THE MOVIES (1934-45)

\$11.99

Promo Sound CD 60017



I'VE GOT A POCKETFUL OF DREAMS (From "Sing You Sinners")
ON THE SENTIMENTAL SIDE (from "Doctor Rhythm")
SING A SONG OF MOONBEAMS (From "Eastside of Heaven")
SWINGIN' ON A STAR (From "Going My Way")
AC-CENT-TCHU-ATE THE POSITIVE (From "Here Come the Waves")
ONLY FOREVER (From "Rhythm on the River")
PESSIMISTIC CHARACTER (WITH THE CRABAPPLE FACE) (From "If I Had My Way")
SWEET LEILANI (From "Waikiki Wedding")
PENNIES FROM HEAVEN (From "Pennies from Heaven")
MOONBURN (From "Anything Goes" (1936 version))
THE MOON GOT IN MY EYES (From "Double or Nothing")
LOVE IS JUST AROUND THE CORNER (From "Here Is My Heart")
DOWN BY THE RIVER (From "Mississippi")
PLEASE (From "The Big Broadcast")
THE BELLS OF ST. MARY'S (From "The Bells of St. Mary's")
I WISHED ON THE MOON (From "The Big Broadcast of 1936")
IF I HAD MY WAY (From "If I Had My Way")
WHITE CHRISTMAS (From "Holiday Inn")
GOING MY WAY (From "Going My Way")
ROAD TO MOROCCO (w/Bob Hope) (From "Road to Morocco")

Two more Bing/Rosie CDs surfaced during the past six months. The first--"Rosemary Clooney--Something to Remember Me By"--features Bing on 10 of 25 tracks. The CEDAR recording is very good.

ROSEMARY CLOONEY--SOMETHING TO REMEMBER ME BY

\$15.00

Jasmine--JASCD 335

InfoNote:

Between 1931 and 1954, Bing Crosby had 314 hits, 182 of which were in the Top 10!

Rosemary Clooney

featuring
Bing Crosby

Something to
remember me by



Rosemary Clooney

featuring Bing Crosby
Something to remember me by

- | | |
|------------------------------------|--|
| 1. THIS CAN'T BE LOVE | 15. IT'S ONLY A PAPER MOON |
| 2. HALF AS MUCH | 16. ONLY FOREVER |
| 3. TENDERLY | 17. LONELY AM I |
| 4. JING A LITTLE ZONG | 18. YOU'RE IN KENTUCKY SURE AS YOU'RE BORN |
| 5. WHO KISSED ME LAST NIGHT? | 19. Medley: THESE FOOLISH THINGS |
| 6. YOU'LL NEVER KNOW | WE JUST COULDN'T SAY GOODBYE |
| 7. THE WERRY-GO-RUN-AROUND | YOU'D BE SO NICE TO COME HOME TO |
| 8. BLUES IN THE NIGHT | 20. IT'S A MOST UNUSUAL DAY |
| 9. I DO, I DO, I DO | 21. YOU'RE JUST IN LOVE |
| 10. CHICAGO STYLE | 22. BAD NEWS |
| 11. SOUTH PAMPART STREET PARADE | 23. YOU MAKE ME FEEL SO YOUNG |
| 12. LOVELY WEATHER FOR DUCKS | 24. MAN AND WOMAN |
| 13. SOMETHING TO REMEMBER YOU BY | 25. TOMORROW I'LL DREAM AND REMEMBER |
| 14. HAVEN'T GOT A WORRY TO MY NAME | (1 and BING CROSBY) |

The second is one disc in a four-CD album "Giants of the 30's and 40's"--Bing and Rosie "Wish You A Merry Christmas." The other three discs are "Those Fabulous Forties," "Al Jolson, The Greatest Entertainer," and "The Music of Cole Porter." The sound is very average, and I cannot recommend this album.

GIANTS OF THE 30's AND 40's
4 CDs Javlin--HADCD MS10

\$15.99

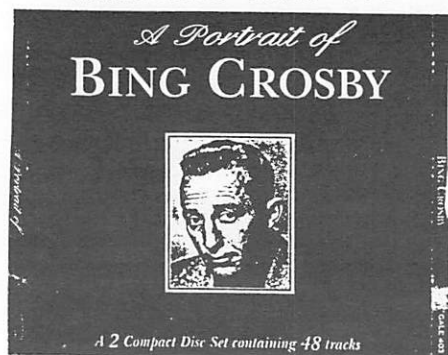
White Christmas (BC)
Silent Night (BC)
Away in a Manger (BC)
O Little Town of Bethlehem (BC)
Rudolph The Red-Nosed Reindeer (BC)
Adeste Fideles (BC)

Have Yourself a Merry Little Christmas (RC)
It Came Upon a Midnight Clear (RC)
The Christmas Song (RC)
Little Drummer Boy (RC)
Jingle Bells (RC)

Another import from the U.K., "A Portrait of Bing Crosby," a 2-CD 48-track set, is a nice collection of Bing standards. The sound is quite good, and the presentation attractive; but most of the tracks have appeared on CD a number of times in the past. This could be a nice addition to your collection if there are not too many duplications.

A PORTRAIT OF BING CROSBY (Two CDs)
Gallerie Gale 403

\$15.00



CD 1 Please; How Deep Is The Ocean; Dancing In The Dark; Sentimental And Melancholy; On The Sentimental Side; Don't Be That Way; Blue Hawaii; Silver On The Sage; Song Of The Islands; The Last Round-Up; Black Moonlight; Someday Sweetheart; I've Got The Word On A String; Did You Ever See A Dream Walking; Dinah; Brother Can You Spare A Dime; Pennies From Heaven; Down The Old Ox Road; Maybe; In My Merry Oldsmobile; Moonlight Becomes You; Remember Me; It's Easy To Remember
Running Time: 73:01
CD 2 Sweet And Lovely; Too Romantic; This Is My Night To Dream; Temptation; Stardust; Sweet Leilani; I'm An Old Cowhand; Goodnight Sweetheart; The Funny Old Hills; Too Marvellous For Words; Out Of Nowhere; A Ghost Of A Chance (I Don't Stand A Ghost Of A Chance With You); An Apple For The Teacher; Sweet Georgia Brown; If You Should Ever Need Me; Still The Bluebird Sings; Were You Sincere; Sing A Song Of Sunbeams; You're Getting To Be A Habit With Me; Only Forever; You Must Have Been A Beautiful Baby; The Moon Got In My Eyes; White Christmas

The next three discs are listed--courtesy of Jim Reilly--for those of you who do not receive The International Crosby Circle's "BING" publication. As I have not had an opportunity to review these CDs, I will give you Jim's comments in case you want to order any of them from The Record Centre, Birmingham, England.

The Christmas Album

White Christmas
Santa Claus Is Coming To Town w The Andrews Sisters
It's Beginning To Look Like Christmas
Christmas Is A Comin'
I'll Be Home For Christmas
Twelve Days Of Christmas w The Andrews Sisters
Adeste Fideles
You're All I Want For Christmas
Silver Bells w Carol Richards
Little Jack Frost Get Lest
I Heard The Bells On Christmas Day
Rudolph The Red-Nosed Reindeer

MCA Records MCB19537

UK

The Christmas Song
The First Noel
Sleigh Ride
Jingle Bells w The Andrews Sisters
O Fir Tree Dark
The Snowman
Christmas In Killarney
Silent Night
God Rest Ye Merry Gentlemen
Here Comes Santa Claus w The Andrews Sisters
Is Christmas Only A Tree
Auld Lang Syne

MCA sent me a copy of their liner notes so that I could include details of this album in this issue. I don't know how much it will be on sale for but think that it will be budget priced as it will most probably only go on sale in Woolworth's. It is interesting to see Auld Lang Syne on a UK CD for the first time. I expect most members will realize that this is edited from Bing's "Happy Birthday - Auld Lang Syne" recording of 1947 with Victor Young & His Orchestra and The Ken Darby Singers. This is a very pleasant album with a nice selection of Christmas titles from "Mr Christmas" himself and is probably the most comprehensive collection of Bing's Christmas songs currently available on CD.

Lounge Legends & Other Stars featuring Bing Crosby
 True Love w Grace Kelly
 Dream A Little Dream Of Me
 I'm Gonna Sit Right Down And Write Myself A Letter
 Down Among The Sheltering Palms
 Let A Smile Be Your Umbrella
 I Love You Samantha
 Some Sunny Day
 Mack The Knife

G7 Music G7- CD 9012
 Little One
 Exactly Like You
 Mamma Loves Papa
 Tell Me
 Whispering
 Where The Blue Of The Night (1945)
 Swinging On A Star
 White Christmas (1947)

Canada

I am indebted to Wig Wiggins for giving me details of this CD which was sent to him by an ICC member in Canada. The album has an amazing title(when did they dig that up from) but has a lot going for it in other respects as it includes 10 of the tracks from the "Bing With A Beat" album and I am told that the quality is very good. I regret that I can't tell you where to get it from or how much it would cost you. If I hear any more about the availability of album I'll report in the next issue of BING.

Bing Crosby (2CDs)

Newsound Essential Collection PYCD 252

UK

Disc 1

Running Time:45:04

Swinging On A Star; Trade Winds; San Antonio Rose; Dinah; I Love You Truly; Sweet Georgia Brown; You're Getting To Be A Habit With Me; Temptation; Too Marvellous For Words; May I; June In January; With Every Breath I Take; I'm An Old Cowhand; Pennies From Heaven; Mr Gallagher And Mr Shean; You Must Have Been A Beautiful Baby; Sunday Monday Or Always; Sierra Sue

Disc 2

Running Time: 54:33

The White Cliffs Of Dover; Army Air Corps Song; Yankee Doodle Dandy; I Don't Want To Walk Without You; Song Of Freedom; You'd Be So Nice To Come Home To; What Do You Do In The Infantry; Riding High On A Cloud; The Road To Victory; Sunday Monday Or Always (version 2); Vict'ry Polka; It's All Over Now; As Time Goes By; I'll Be Seeing You; Shoo Shoo Baby; There'll Be A Hot Time In The Old Town Tonight; The Bombardier Song; Long Ago And Far Away

I recently came upon this double album in a local budget price CD / video shop, although it was issued last year. This appears to be a combination of two previous issues "Swingin' On A Star" Musketeer MUCD9515.(26 tracks) and "Those Great World War II Songs" (18 tracks from this album. all on Disc2). The quality is very good with Disc1 containing commercially recorded material and Disc2 radio material. I don't honestly know where you can get this album

Price £4.99



Original Soundtracks
Blue Skies / Rhythm On The River
 CD 60025 \$11.95

Tracks: Overture-Blue Skies; A Pretty Girl Is Like A Melody; I've Got My Captain Working For Me Now; You'd Be Surprised; All My Myself; A Serenade To An Old-Fashioned Girl; Puttin' On The Ritz; I'll Be Seeing You In C-U-B-A; A Couple Of Song And Dance Men; You Keep Coming Back Like A Song; Blue Skies; Everybody Step; Betting Nowhere; Heat Wave; Any Bonds To Day? / This Is The Army Mr. Jones / White Christmas; You Keep Coming Back Like A Song-finale; What Would Shakespeare Have Said; That's For Me; Only Forever; When The Moon Comes Over Madison Square Garden; Rhythm On The River; Aint' It A Shame About Me?; I Don't Want To Cry Anymore; Only Forever-finale.

The Music By Mail sales pamphlet just arrived and lists four new Crosby CDs. Obviously, I have not had an opportunity to review these discs. As it will be several months before we visit again, I am listing them without comment in case you want to place an order.

BING CROSBY
16 Classic Performances
 CAMCD 190
 \$15.95
 16 tracks:
 Please; I've Got The World On A



String: Pennies From Heaven; Dinah; Temptation; How Deep Is The Ocean; Blue Hawaii; Thanks; Did You Ever See A Dream Walking?; I'm An Old Cowhand; St. Louis Blues; Where The Blue Of The Night (Meets The Gold Of The Day); Wrap Your Troubles In Dreams (And Dream Your Troubles Away); Some Of These Days; (I Don't Stand A Ghost Of A Chance With You; Someday Sweetheart.

BING CROSBY
Temptation
 PCD 10116

14.95



20 Tracks: Temptation; On The Sentimental Side; Maybe; How Deep Is The Ocean; Pennies From Heaven; Too Marvellous For Words; Sweet Leilani; If You Should Ever Need Me; Where The Blue Of The Night; Someday Sweetheart; Out Of Nowhere; Sweet And Lovely; Please; Sweet Potato Piper; Stardust; Don't Be That Way; In My Merry Oldsmobile; I Have Eyes; Sweet Georgia Brown; Goodnight Sweetheart.



BING CROSBY AND LOUIS ARMSTRONG
Fun With Bing & Louis 1949-1951
 JASCD 336 (1 CD) \$16.95

Featuring Jack Teagarden, with guests Dinah Shore, Ella Fitzgerald and Joe Venuti. Tracks: Theme & Introduction; Lazy River (Louis Armstrong); Lazy Bones (1st version, Bing Crosby & Louis Armstrong); Baby Won't You Please Come Home (Jack Teagarden); Blueberry Hill (1st version, Louis Armstrong & Bing Crosby); Lazy Bones (2nd version, Bing Crosby & Louis Armstrong); Blueberry Hill (2nd version, Louis Armstrong & Bing Crosby); Rockin' Chair (Louis Armstrong & Jack Teagarden); Rockin' Chair (parody, Bing Crosby, Dinah Shore, Louis Armstrong & Jack Teagarden); La Vie En Rose (Louis Armstrong); My Honey's Lovin' Arms (Bing Crosby & Toni Arden); You're Just In Love (Bing Crosby & Louis Armstrong); On The Sunny Side Of The Street (Louis Armstrong); Gone Fishin' (1st version, Bing Crosby & Louis Armstrong); A Song Is Born (Louis Armstrong & Jack Teagarden); Gone Fishin' (2nd version, Bing Crosby & Louis Armstrong); I Get Ideas (Louis Armstrong); Memphis Blues (Bing Crosby, Ella Fitzgerald & Louis Armstrong); A Kiss To Build A Dream On (Bing Crosby & Louis Armstrong).



BING ON VIDEO

Ron Hall, President of Festival Films, has sent me this flyer on the company's latest video, "Golfing with Bing and Bob." As usual, the material is quite rare, and I'm sure the product will measure up to the high quality standards of previous videos from Ron and his company.



Golfing with BING AND BOB

New video release from Festival Films includes rare newsreel footage and golf tournament appearances with Bing Crosby and Bob Hope, including Bing's very first film appearance with Bob Hope.

Complete shorts, from 35mm, from the Bob DeFlores collection:

SWING WITH BING (1937)
With Bob Hope. Bing sings
"Little White Pill on the Little Green Hill"

DON'T HOOK NOW (1938)
Bing sings "Tomorrow's My Lucky Day"

Available in January, 1998. (No later, we promise!) You may place your order now. Checks, VISA or Mastercard.

Approx. 55 minutes.
Postage paid in USA. VHS: \$24.95

Festival Films

6115 Chestnut Terrace
Shorewood, MN 55331
phone or fax: 612-470-2172

This has been a rather long report, but there are some excellent CDs among those reviewed. In the event you want to obtain one or more of these discs and cannot find them at your local record store, I would suggest you try one or more of the following sources:

ALL MUSIC SERVICES
530 14th St., No. 9
San Francisco, CA 94103
Phone (415) 864-8222
FAX (415) 864-7222

MUSIC BY MAIL, INC.
P.O. Box 368
Palm City, FL 34991
1-800-233-3000

FOOTLIGHT RECORDS
113 E. 12th
New York, NY 10003
Phone (212) 533-1572
FAX (212) 673-1496

CHICK WILSON
SELECT CIRCLES
P.O. Box 302
Riverside, CT 06878
(203) 661-8421

MR. NOSTALGIA
(Charlie Morrison)
P.O. Box 26414
Tamarac, FL 33320
(954) 726-5420

THE RECORD CENTRE
45-46 Loveday St.
Birmingham, England
B4 6NR

Good hunting! And may you and yours have a Merry Christmas and a Very Happy New Year.

Charlie

BITS OF BING

The following CDs have one or more tracks by Bing--for the really dedicated!

CLASSIC CROONERS. Empire MUCD-9012. 20 tracks -- 2 w/Bing. My Heart Is Taking Lessons/East Side of Heaven. \$7.99.

CLOSER THAN A KISS. Rhino RZ-72515. 26 tracks -- 1 w/Bing. Around the World. \$11.99.

THE SONGS OF RAY HENDERSON. Living Era ASV CD AJA-5207. 25 tracks -- 1 w/Bing. Birth of the Blues. \$11.99.

THE TOP TEN COLLECTION -- THE LATE 40'S. Reader's Digest B-R7050-PI. 4CDs. 80 tracks -- 5 w/Bing. Don't Fence Me In (w/Andrews Sisters)/It's Been a Long, Long Time/I Can't Begin to Tell You/Now Is the Hour/If I Loved You. \$54.96.

YOU MUST REMEMBER THIS --THE GREAT LOVE SONGS. BMG Conifer 75605-522-2/ 25 tracks -- 1 w/Bing. The Touch of Your Lips. \$9.99.

FROM YOURS TO YOU -- A VALENTINE BOUQUET. Empress EMPUCD-1. 9 tracks -- 1 w/Bing. The Touch of Your Lips. \$9.99.

HIGH HOPES -- SONGS TO LIFT YOUR SPIRITS. KTEL 3494-2. 9 tracks -- 1 w/Bing. Blue Skies. \$9.99

JOE FRANKLIN -- THE ROARING TWENTIES ROAR AGAIN. Legacy JK64642. 12 tracks -- 1 w/Bing. Let's Do It. \$9.99.

LEGENDS OF STAGE AND SCREEN. MCA MCAD-20936. 10 tracks -- 1 w/Bing. Happy Holiday. \$6.99.

THE GREAT VOCALISTS. Past CD-7018. 22 tracks -- 1 w/Bing. Where the Blue of the Night. \$18.99.

BLUES IN THE NIGHT. Johnny Mercer Songbook. Verve 314-553-268-2. 16 tracks -- 1 w/Bing. Jeepers Creepers. \$11.99.

CHEEK TO CHEEK. Irving Berlin Songbook. Verve 314-553-829-2. 16 tracks -- 1 w/Bing. Cheek to Cheek. \$11.99.

MY FUNNY VALENTINE. Rodgers and Hart Songbook. Verve 314-553-448-2. 16 tracks -- 1 w/Bing. The Blue Room. \$11.99.

WE'LL HAVE MANHATTAN. Rodgers and Hart Songbook. Verve 314-553-158-2. 16 tracks -- 1 w/Bing. Mountain Greenery. \$11.99.

ROGERS AND HART -- WITH A SONG IN MY HEART. AVID AVC-538. 25 tracks -- 2 w/Bing. Easy to Remember/Down by the River. \$15.99.

ALL STAR VOCALISTS. M8999A. 2 CDs. 40 tracks -- 1 w/Bing. Swinging on a Star. \$26.95.

LOVEBIRDS --18 CLASSIC VOCAL DUETS. Music Club MCCD-231. 18 tracks -- 1 w/Bing. Fancy Meeting You Here (w/Rosemary Clooney). \$12.99.

BIG BAND ROMANCE. Good Music Co. #186627. 2 CDs. 40 tracks -- 1 w/Bing. Out of Nowhere (w/Gus Arnheim). \$24.95.

GREAT MOVIE THEMES -- STAR SPANGLED RHYTHM. Chanson's CD 60013. 13 tracks -- 1 w/Bing. Old Glory. \$7.99.

THE SOUTH AMERICAN WAY. Chanson's CINEMA CIN-050. 25 tracks -- 1 w/Bing. You Belong to My Heart. \$17.99.

CHRISTMAS SONGS THAT WILL LIVE FOREVER. Reader's Digest BMG-RB7-002-2/ECD4-5471. 3 CDs. 62 tracks -- 1 w/Bing. What Child Is This/The Holly and the Ivy. \$44.96 (plus postage).

A VALENTINE BOUQUET. Empress EMPUCD-1. 20 tracks -- 1 w/Bing. My Melancholy Baby. \$12.99.

LAST OF THE ROMANTICS --20 UNFORGETTABLE DUETS. Boomerang BTA-51586. 20 tracks -- 4 w/Bing. I'm Falling in Love with Someone (w/Frances Langford) / Ciribiribin (w/Andrews Sisters) / People Will Say We're in Love (w/Trudy Irwin) / An Apple for the Teacher (w/Connie Boswell). \$9.99.

ROMANTIC DUETS FROM MGM CLASSICS. Turner Classics. Rhino-272826. 21 tracks -- 1 w/Bing. True Love (w/Grace Kelly). \$15.99.

WHITE CHRISTMAS WITH BING CROSBY AND FRANK SINATRA. Blue Moon BMCD-5002. 16 tracks -- 8 w/Bing and 8 w/Frank. Bing tracks: White Christmas/Silent Night/Santa Claus Is Coming to Town (w/Andrews Sisters)/It's Beginning to Look a Lot Like Christmas / Silver Bells (w/Carol Richards) / I'll Be Home for Christmas / Adeste Fideles/Jingle Bells (w/Andrews Sisters)/Faith of Our Fathers. \$15.99.

BING. MVCM-24003/6. Japanese Import (MCA, Victor, Decca material). 4 CDs. (Music by Mail) \$115.91.

LOUIS ARMSTRONG ALL-TIME GREATEST HITS. MCAD-11032. 18 tracks -- 1 w/Bing. Gone Fishin'. \$14.99.

CHRISTMAS SONGS THAT WILL LIVE FOREVER. Reader's Digest B-R 7200-PI. 44 tracks -- 2 w/Bing. What Child Is This/The Holly and the Ivy. \$44.96.

STAR SPANGLED RHYTHM. Smithsonian Collection 55RB. 4 CDs. 77 tracks -- 2 w/Bing. Thanks / Buckin' the Wind. \$59.96 (plus shipping).

Your input on CDs is appreciated!

Charles Baillie

118 W. Las Flores Ave.

Arcadia, CA 91007

(626) 446-2246

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HOLLYWOOD RHYTHM

The Paramount Musical Shorts 1929-1941

Volume One: RADIO RHYTHMS

U.S.A. 1929-39. 86 minutes. B&W.

- "A Lesson in Love" (1931, Helen Kane, 10 min.)
- "Hollywood Rhythm" (1934, songwriters, 10 min.)
- "Hoagy Carmichael" (1939, Carmichael & Jack Teagarden, 10 min.)
- "Favorite Melodies" (1929, Ruth Etting, 8 min.)
- "Radio Rhythm" (1929, Rudy Vallee, 10 min.)
- "Musical Justice" (1931, Rudy Vallee, Mae Questel, 10 min.)
- "Meet the Boyfriend" (1930, Lillian Roth, 10 min.)
- ✓ "I Surrender Dear" (1931, Bing Crosby, 20 min.)*

Volume Two: JAZZ COCKTAILS

U.S.A. 1929-41. 78 minutes. B&W.

- "Office Blues" (1930, Ginger Rogers, 10 min.)
- "Cab Calloway's Hi-De-Ho" (1933, Calloway, 10 min.)
- "Artie Shaw's Class in Swing" (1939, Shaw, 10 min.)
- ✓ "Dream House" (1932, Bing Crosby, 20 min.)*
- "Black and Tan Fantasy" (1929, Duke Ellington, Fredi Washington, 20 min.)*
- "Makers of Melody" (1929, Rodgers and Hart, 10 min.)
- "Ain't Misbehavin'" (1941, Fats Waller, 3 min., Soundie from "Blues in the Night")*

Volume Three: BLUE MELODIES

U.S.A. 1929-35. 83 minutes. B&W.

- "Symphony in Black" (1935, Ellington, Billie Holiday, 10 min.)
- "Those Blues" (1932, Vincent Lopez Orch., 10 min.)
- "Ol' King Cotton" (1930, George Dewey Washington, 10 min.)
- "Bundle of Blues" (1933, Ellington, Ivie Anderson, 10 min.)
- "Jitterbug Party" (1934, Calloway, 10 min.)
- "Her Future" (1930, Ethel Merman, 10 min.)
- "St. Louis Blues" (1929, Bessie Smith, 20 min.)*
- ✓ "Blue of the Night" (1932, Bing Crosby, 20 min.)*

Volume Four: RHAPSODIES IN BLACK AND BLUE

U.S.A. 1930-32. 78 minutes. B&W.

- "Rhapsody in Black and Blue" (1932, Louis Armstrong, 10 min.)
- "Singapore Sue" (1931, Cary Grant, Anna Chang, 10 min.)
- "Insurance" (1930, Eddie Cantor, 10 min.)
- "All for the Band" (1930, Eddie Younger and His Mountaineers, 10 min.)
- "Moonlight and Romance" (1930, Nino Martini, Rosita Moreno, 10 min.)
- "Be Like Me" (1931, Ethel Merman, 10 min.)
- "Old Man Blues" (1931, Ethel Merman, 10 min.)
- "Musical Doctor" (1932, Rudy Vallee, Mae Questel, 10 min.)

* Non-Paramount shorts

Total running times are accurate, individual running times are estimates

Price: \$24.95 each; Boxed set \$89.95

Editor's Note: We have not previewed this set, but Time magazine gave it a good review. If you have the Festival Films videos, you already have the Bing Crosby shorts. However, there is a lot of other interesting material on these tapes. They are probably available from other dealers as well.

--W.L.M.

SWAPS AND SUCH

WANTED: Still looking for a copy of the Bing Crosby Coloring Book from 1954. Bing is wearing a plaid shirt. Red cover. Jeff Geist, 60 - 15th Ave., Elmwood Park, NJ 07407.

WANTED: 78 copy of "The Touch of Your Lips," Decca 757. Charles Thiese, Jr., 6048 S. McVicker Ave., Chicago, IL 60638-4324.

FOR SALE: I have copies of my biography of Kate Smith. Special price, with full color dust jacket, \$39.50. Publisher's postpaid price is \$45 without the dust jacket. Also have Bing LPs, sheet music, and radio programs on tape for sale. Richard K. Hayes, P. O. Box 3575, Cranston, RI 02910.

WANTED: Bob Crosby 10" LPs: Coral CRL-56003, *Dixieland Jazz, Vol. 1*; CRL-56000, *Swinging at the Sugar Bowl*. Bob Crosby 12" LP: Coral, *Bobcats on Parade*. Bob Crosby 45: "Washington and Lee Swing." Bob Crosby 7" 78, Bell Records, "Steam Heat" / "Happy Wanderer." Bing Crosby 10" LPs: Columbia CL-2502, *Der Bingle*, and Decca *El Bingo* album. Also Dean Martin "If I Could Sing Like Bing" and Decca 78 by Bing, "My Heart Goes Crazy." Dennis Nale, 3335 Latham Drive, Dallas, TX 75229-3847.

I AM LOOKING FOR Bing 78s on the following labels: Banner, Conqueror, Okeh, Oriole, Romeo and Vocalion, also V-Disc 28, Harmony 1003, Sentry 4012 and selected Deccas (26). I am also looking for the following 10" Decca LPs: DL-5042, DL-5272, DL-5303, DL-5310, DL-5351, DL-6001. Cassette tapes sought for KMH, Woodbury, Music That Satisfies, and Ford Road Shows. Details upon request for both record and radio wants. Tim Morgereth, 5 Beach Drive, Baltimore, MD 21222.

WANTED: Videocassette of *Sing You Sinners*, with Bing, Fred MacMurray and Donald O'Connor. Jim Allen, 6551 Cedar Blvd., Newark, CA 94560.

FOR SALE: Extra copy of *Call Me Lucky*, Pocket Books paperback, with drawings by Carl Rose not printed in other editions. Yellowed by time, but intact. Make offer. Wayne L. Martin, 435 So. Holmes Ave., Kirkwood, MO 63122.

FOR SALE: Many of Bing's Decca 78s and LPs. Conrad S. Javier, 107 Cherry Rd., Syracuse, NY 13219.

OTHER CROSBY ORGANIZATIONS

BING'S FRIENDS AND COLLECTORS SOCIETY
Hobie and Cathie Wilson
236 Andrieux St.
Sonoma, CA 95476 E-mail: mailcrosby@aol.com
Web site: <http://members.aol.com/mailcrosby/>

INTERNATIONAL CROSBY CIRCLE (U.K.)
F. B. Wiggins, U.S. Representative
5608 North 34th St.
Arlington, VA 22207

CRISSI NEWTON'S WEB SITE
<http://www.geocities.com/BourbonStreet/3754/bing.html>

OTHER FAN CLUBS OF INTEREST

EDDIE CANTOR APPRECIATION SOCIETY
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Mount Gay, WV 25637
E-mail: ecantor@aol.com
E-mail for president: sheilar@swvcc.wvnet.edu

PERRY COMO CIRCLE
Martha Gerhard, President
943 Crawford St.
Bethlehem, PA 18017

DICK HAYMES SOCIETY
c/o Roger L. Dooner
2951 Tyler St., NE
Minneapolis, MN 55418

INTERNATIONAL AL JOLSON SOCIETY
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Prospect Park, PA 19076
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Mechanicsburg, PA 17055-2727
E-mail: millsbro@epix.net

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KATE SMITH COMMEMORATIVE SOCIETY
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NATIONAL ASSOCIATION OF FAN CLUBS
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Burbank, CA 91510. E-mail: LKNAFC@aol.com



Bing Crosby and "Our Gang" (The Little Rascals), 1936
*Posing for a publicity pic for the two-reel short
"School Begins"*